



普通高等教育“十一五”国家级规划教材
高等学校专业英语教材

艺术设计专业英语教程

(第4版)

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内 容 简 介

本书是普通高等教育“十一五”国家级规划教材。本书旨在使读者掌握艺术设计相关专业的英语术语及用法,培养和提高读者阅读和翻译专业英语文献资料的能力,以及口头表达能力。

本书可读性强,题材覆盖面广,涉及设计历史、设计名家、设计技巧等。本书由 13 个单元组成,内容包括工艺美术运动、包豪斯与设计教育、工业设计专题、平面设计专题、环境艺术专题、家具设计专题、织物图案设计、服饰设计、网络多媒体技术、电脑辅助设计、设计院校介绍、谋求设计职位、设计杂谈。每个单元由课文、词汇、注释和练习组成,书后还附有所有课文的参考译文和练习参考答案。为了方便教学,本书另配有电子教案及音频材料,读者可登录华信教育资源网 www.hxedu.com.cn 注册下载。

本书可作为高等理工院校和高等美术院校艺术设计相关专业的专业英语教材,也可供从事相关专业的人员学习参考。

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Preface

前 言

艺术设计专业,涵盖工业设计、平面视觉传达、环境艺术设计、网络多媒体设计及三维影视动画等诸多学科,既属于实用美术的范畴,又包含科学技术的成分,以其紧密结合大众生活,融理性思维与感性审美于一体,而日益受到社会关注。目前在美术院校和理工院校均设有此专业,以满足不断增长的教育需求。

作为现代艺术设计中心的欧美各国,在当代设计的产生、发展与市场化的进程中有诸多值得我们借鉴之处,阅读相关的英文原作显然是了解其基本理念的必要手段。本书以提高相关专业学生阅读英语文献的能力为目的,扩展其英语写、译和口头表达能力。同时,选材精到、译注得当的课文内容也将对有志赴海外深造的学子起到一定的帮助作用。

本书可读性强,题材覆盖面广,涉及设计历史、设计名家、设计技巧等,分别列入 13 个单元:工艺美术运动、包豪斯与设计教育、工业设计专题、平面设计专题、环境艺术专题、家具设计专题、织物图案设计、服饰设计、网络多媒体技术、电脑辅助设计、设计院校介绍、谋求设计职位、设计杂谈。每个单元包括课文、词汇、注释和练习,其中课文侧重展示本主题领域基础知识和关键内容,配合注释和完整译文,便于读者自学。为了方便教学,本书另配有电子教案和音频材料,向采纳本书作为教材的教师免费提供(获取方式:登录电子工业出版社华信教育资源网 www.hxedu.com.cn 或电话联系 010-88254531 获得)。

由于编者水平所限,书中难免有不妥和错误之处,恳请读者批评指正。

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编 者

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Unit One

Arts and Crafts Movement



Lesson 1 William Morris



Lesson 2 Arts & Crafts Style



Lesson 3 The Decorative Arts

Lesson 1 William Morris

Famous as the founder of the Arts and Crafts Movement^[1], William Morris (1834—1896) was born at Elm House, Walthamstow.^[2] Walthamstow in those days was a village above the Lea Valley, on the edge of Epping forest, but comfortably close to London. He was the third of nine children (and the oldest son) of William and Emma Shelton Morris. His family was well-to-do, and during Morris's youth became increasingly wealthy: at twenty-one, Morris came into an annual income of £900, quite a tidy sum in those days.



Morris's childhood was a happy one. He was spoiled by everyone, and was rather temperamental. At age four he began to read Sir Walter Scott^[3]'s Waverley Novels, and he had finished them all by the time he was nine. His doting father presented him with a pony and a miniature suit of armor, and, in the character of a diminutive knight-errant, he went off on long quests into the depths of Epping Forest.^[4] He was rather a solitary child, close only to his sister Emma, and even in childhood was possessed of a romantic attachment to forests and gardens and flowers and birds which, with his interest in mediaevalism, would recur in his art, his poetry, and his fiction for the rest of his life.^[5]

In 1853 Morris entered Exeter College at Oxford, where he met Edward Burne-Jones^[6], who would become one of the greatest of the Pre-Raphaelite^[7] artists, would remain Morris's closest friend for the remainder of his life. At Oxford Morris became a member of an undergraduate aesthetic circle which was enamored of an idealized Middle Ages. There too Morris began to write poetry which was heavily indebted to the work of Tennyson, Keats, Browning, and, most of all, his beloved Chaucer.^[8]

In 1855 Morris made a walking tour of the great Gothic cathedrals of Northern France with Burne-Jones. Both of them were overcome and decided to abandon their clerical studies in order to become artists, and Morris left Oxford at the end of the year.^[9]

In 1856 Morris began to work in the architectural office of G. E. Street, where he met Philip Webb, who would become another close friend and associate.

In 1860 Morris commissioned Philip Webb to design Morris's famous Red House in South London; Morris and his friends and acquaintances decorated the house themselves in properly mediaeval fashion, building all the furnishings, designing stained glass windows, painting murals, and weaving tapestries, and discovered that they enjoyed it.^[10]

Morris & Co. had been founded in 1861, as a direct result of Red House by a group

including Morris himself and a number of his friends and associates. The company was to produce such items as murals, wood-carvings, stained-glass windows, metalwork, furniture, and embroideries; and all this was to be accomplished according to the long-since abandoned principles of craftsmanship which had governed mediaeval art^[11]: the workman-artist would conceive of, design, and actually bring his own work into being, presiding over it from first to last.



Wood-engraved illustration designed by Sir Edward Coley Burne-Jones, with border and typography by William Morris; from the Kelmscott Press edition of *The Works of Geoffrey Chaucer*, 1896

Morris's wallpapers were his best-known output, with complex designs incorporating plants, flowers and birds. Philip Webb designed much of the furniture, metalwork, and many tiles. For stained glass, Morris generally designed the backgrounds and Burne-Jones drew most of the figures, with Rossetti^[12] and Ford Madox Brown^[13] also contributing designs. Burne-Jones also collaborated with Morris on tapestries, designed many tiles, and drew for the books produced by the Kelmscott Press, founded by Morris in 1891. Morris was described as being the first to approach the craft of practical printing from the point of view of the artist^[14]. The most important book of the Press was the Kelmscott

Chaucer, which has been described as the most beautiful book to be produced since the Renaissance^[15]. This had typography and borders by Morris, with 87 illustrations by Burne-Jones. Other artists working as designers for the Kelmscott Press included C. M. Gere, Arthur Gaskin, and E. H. New, all from the Birmingham School of Art, and the Birmingham illustrators were in general much influenced by Morris's books^[16].

Words and Expressions

1. well-to-do *adj.* 富有的;有钱的
2. tidy ['taɪdi] *adj.* [口]相当好的;巨额的(款项)
3. temperamental [ˌtempərə'mentl] *adj.* 敏感的,神经质的
4. doting ['dəʊtɪŋ] *adj.* 沉溺于爱的,溺爱的
5. miniature ['mɪnjətʃə] *adj.* 小型的,缩小的;小规模
6. diminutive [dɪ'mɪnjutɪv] *adj.* 小的,极小的,小型的
7. knight-errant 游侠骑士
8. solitary ['sɒlɪtəri] *adj.* 孤独的
9. attachment [ə'tætʃmənt] *n.* 依恋,爱慕
10. mediaevalism *n.* 中世纪精神(特征、信仰、风俗)
11. recur [rɪ'kə:] *vi.* 复发,重现,再来

12. remainder [ri'meində] *n.* 剩余的部分
13. undergraduate [ˌʌndə'grædjuit] *adj.* 大学生的
14. aesthetic [i:s'θetik] *adj.* 美学的, 审美的, 有审美感的
15. be enamored [i'næməd] *of* 倾心、着迷
16. indebted [in'detɪd] *adj.* (因受帮助而)感激的, 蒙恩的
17. Gothic ['gɒθɪk] *n.* 哥特式 *adj.* 哥特式的
18. abandon [ə'bændən] *vt.* 放弃, 遗弃
19. clerical ['klerɪkəl] *adj.* 神职人员的; 办事员的; 办公室工作的
20. associate [ə'səʊʃieɪt] *n.* 合作人, 同事
21. commission [kə'mɪʃən] *vt.* 委任, 任命
22. acquaintance [ə'kweɪntəns] *n.* 相识, 熟人
23. stained [steɪnd] glass *n.* 彩色的玻璃(常用于镶嵌教堂的窗户)
24. mural ['mjuərəl] *n.* 壁画, 壁饰
25. tapestry ['tæpɪstri] *n.* 织锦, 挂毯
26. embroidery [ɪm'brɔɪdəri] *n.* 刺绣品, 粉饰, 刺绣, 装饰
27. accomplish [ə'kɒmplɪʃ] *vt.* 完成, 达到, 实现
28. principle ['prɪnsəpl] *n.* 法则, 原则, 原理
29. conceive [kən'si:v] *of* 想象
30. preside [pri'zaid] *v.* 主持
31. incorporate [ɪn'kɔ:pəreɪt] *vt.* 合并, 具体表现
32. collaborate [kə'læbəreɪt] *vi.* 合作
33. approach [ə'prəʊtʃ] *vt.* 接近, 动手处理
34. typography [taɪ'pɒgrəfi] *n.* 排版; 排印, 版面; 排版式样
35. illustration [ɪlə'streɪʃən] *n.* 插图, 图解

Notes

1. Arts and Crafts Movement: 19 世纪末的英国工艺美术运动。
2. Walthamstow: 沃瑟斯顿, 英国英格兰东南部城市, 在大伦敦郡的东北部。
Walthamstow in those days was a village above the Lea Valley, on the edge of Epping forest, but comfortably close to London. “那时沃瑟斯顿只不过是里谷上的一个小村子, 紧靠着伊平森林, 离伦敦很近。”
3. Walter Scott: 沃尔特·司各特(1771—1832), 英国的民谣家和历史小说家。Waverley Novels 威渥莱小说集, 是司各特的代表作之一。
4. His doting father presented him with a pony and a miniature suit of armor, and, in the character of a diminutive knight-errant, he went off on long quests into the depths of Epping Forest. “溺爱他的父亲曾送他一匹小马和一套小盔甲, 而他便打扮成一个小小的游侠骑士, 试图深入到伊平森林中探险。”此处 in the character of 意为“扮演”; on long quests 相当于 in quest of adventure, 即“寻求冒险活动”。

5. ...even in childhood was possessed of a romantic attachment to forests and gardens and flowers and birds which, with his interest in mediaevalism, would recur in his art, his poetry, and his fiction for the rest of his life. “甚至还在幼年时期,他对森林、花园、鲜花和鸟类就有着浪漫的依恋之情,同时伴随着对中古风情的浓厚兴趣。这些在他以后的绘画、诗歌和小说中都得到体现。”此处, which 指代前面所说的 romantic attachment。
6. Burne-Jones: 爱德华·伯恩·琼斯(1833—1898)英国画家,拉斐尔前派成员,以其绘画作品和彩绘玻璃上神秘而又似梦境般的背景而闻名。
7. Pre-Raphaelite: 拉斐尔前派,属于拉斐尔前派兄弟会(建于1848年的英国团体),提倡拉斐尔之前的意大利油画的风格和精神。
8. Tennyson, Keats, Browning, Chaucer 均为英国诗人。There too Morris began to write poetry which was heavily indebted to the work of Tennyson, Keats, Browning, and, most of all, his beloved Chaucer. 也是在那儿(指牛津),他开始作诗,并深深得益于丁尼生、济慈、勃朗宁等人的作品,乔叟尤其受到他的喜爱。
9. Both of them were overcome and decided to abandon their clerical studies in order to become artists, and Morris left Oxford at the end of the year. 两人都被深深打动,决定放弃学业投身艺术。这一年末,莫里斯离开了牛津。此处, overcome 有“打动、征服”的含义。
10. Morris and his friends and acquaintances decorated the house themselves in properly mediaeval fashion, building all the furnishings, designing stained glass windows, painting murals, and weaving tapestries, and discovered that they enjoyed it. “莫里斯和他的朋友和熟人们一道依据中世纪的风格装修了这所房子,制作了全部的家具、设计了玻璃嵌花窗、绘制了壁画、编织了挂毯等,从中得到了不少的乐趣。” building ..., designing..., painting..., weaving..., 一组由现在分词引导的状语从句描述了“装修”的具体行为。
11. ... the long-since abandoned principles of craftsmanship which had governed mediaeval art “很久以来已被弃置的工艺法则,这些法则曾在中世纪艺术中占据主导地位”。
12. Rossetti: 但丁·加布里埃尔·罗塞蒂(1828—1882)英国诗人和画家,是拉斐尔前派兄弟会的创建人之一(1848年),以其肖像画与诗歌创作而出名。
13. Ford Madox Brown: 福特·马多克斯·布朗(1821—1893),英国历史画画家,与拉斐尔前派联系在一起,画了一系列描绘英国曼彻斯特主要历史事件的壁画。
14. the first to approach the craft of practical printing from the point of view of the artist “第一个以艺术家的眼光来看待实用印刷工艺的人”。
15. Renaissance: 文艺复兴(古典艺术、建筑、文学和学识的人文主义复兴),起源于14世纪的意大利,后来蔓延到整个欧洲。

16. Birmingham; 伯明翰, 在英格兰中部。Other artists working as designers for the Kelmscott Press included C. M. Gere, Arthur Gaskin, and E. H. New, all from the Birmingham School of Art, and the Birmingham illustrators were in general much influenced by Morris's books. 其他为凯姆阔特出版社进行设计的艺术家包括 C. M. 吉尔、阿瑟·盖斯金和 E. H. 律欧, 他们都来自伯明翰艺术学院。一般来讲, 这些来自伯明翰的插图设计家在很大程度上都受到莫里斯出品的书籍的影响。

Exercises

Choose the best answer to each question according to the content of the text.

1. William Morris was famous as the founder of
 - a. Art Nouveau.
 - b. Arts and Crafts Movement.
 - c. Bauhaus.
2. Some friends of William Morris were artists who had a tight relationship with
 - a. impressionism.
 - b. cubism.
 - c. Pre-Raphaelite.
3. The best-known output of Morris were
 - a. furnitures.
 - b. wallpapers.
 - c. tapestries.
4. The artist who had drawn the illustrations of the book "Kelmscott Chaucer" was
 - a. Edward Burne-Jones.
 - b. Arthur Gaskin.
 - c. Ford Madox Brown.



Lesson 2 Arts & Crafts Style

“Have nothing in your houses that you do not know to be useful, or believe to be beautiful.”

——William Morris ‘*The Beauty of Life*’ 1880

The core of Arts & Crafts style is simplicity. Architects, designers, makers and consumers aimed for simplicity because it provided a practical and clean environment. The use of built-in furniture such as cupboards and large settles became more common.

Visual simplicity in the home produced a restful setting. This was achieved by a concern for proportion and detail as well as the removal of clutter. Voysey^[1] thought that the flooring should be the same throughout a house. He also recommended that curtains should be made from a single width of material and laid down details such as the number of curtain rings to use and the depth of the hem.^[2] Arts & Crafts architects who also designed furniture and metalwork such as Ernest Gimson were able to create a simple but coherent look for a home.

For William Morris and the Arts & Crafts Movement, nature was the source of all pattern. The inspiration of the natural world, ‘the outward face of the earth’, was chosen for its uplifting qualities. The natural rhythms and patterns of plants and flowers were a reflection of a purity of approach. Arts and Crafts designers reacted violently against the distortion of natural forms adopted by Art Nouveau^[3] in continental Europe.

An important part of the Arts & Crafts home was the garden. It was often laid out as a series of outdoor rooms becoming wilder and closer to nature as one went further away from the house.

Symbolism played as important a role in Arts & Crafts style. Motifs such as the heart symbolising friendship or the sailing ship representing the journey of life into the unknown reappear with regularity throughout the Arts & Crafts community.^[4]

The Arts & Crafts Movement was much more than a style, it had a strong social and moral purpose.

“The great advantage and charm of the Morrisian method is that it lends itself to either simplicity or splendour.”

——Walter Crane ‘*The English Revival in Decorative Art*’ 1911

Splendour in the Arts & Crafts came from:

a) the passion for the decorative arts. Influential Art and Crafts architects such as Henry Wilson emphasised the importance of the crafts in building. His metalwork and



jewellery designs such as this double-sided pendant, about 1907-1910, are rich in colour, texture and imagery.

b) the enthusiasm for making things. Voysey understood that making something for yourself or knowing who made the objects you own adds an emotional level of appreciation. ^[5]

c) the interest in experimenting with different materials and new techniques. Arts & Crafts designers such as John Paul Cooper developed a distinctive style working with unusual materials such as gesso (a mixture of plaster and glue). He is best known for his shagreen (sharkskin) boxes with silver mounts.

Words and Expressions

1. simplicity [sim'plisiti] *n.* 简单, 简易, 朴素, 直率
2. built-in ['bilt'in] *adj.* 内置的, 固定的, 嵌入的
3. settle ['setl] *n.* 有背的长凳
4. restful ['restful] *adj.* 宁静的
5. removal [ri'mu:vəl] *n.* 移动, 免职, 切除
6. clutter ['klʌtə] *n.* 混乱
7. coherent [kəu'hiərənt] *adj.* 粘在一起的, 一致的, 连贯的
8. inspiration [inspə'reiʃən] *n.* 灵感
9. rhythm ['riðəm, 'riθəm] *n.* 节奏, 韵律
10. purity ['pjʊəriti] *n.* 纯净, 纯洁, 纯度
11. react [ri'ækt] *vi.* 起反应, 起作用, 反抗, 起反作用
12. violently ['vaiələntli] *adv.* 猛烈地, 激烈地, 极端地
13. distortion [dis'tɔ:ʃən] *n.* 扭曲, 变形, 曲解, 失真
14. continental [kənti'nentl] *adj.* 大陆的, 大陆性的
15. outdoor ['autdɔ:] *adj.* 室外的, 户外的, 野外的
16. symbolism ['simbəlizəm] *n.* 象征主义, 符号论
17. motif [məu'ti:f] *n.* 主题, 主旨, 动机, 图形
18. reappear ['ri:ə'piə] *vi.* 再出现
19. community [kə'mju:niti] *n.* 公社, 团体, 社会, (生物)群落
20. splendour ['splendə] *n.* 光彩壮丽, 显赫, 杰出
21. passion ['pæʃən] *n.* 激情, 热情
22. influential [influ'enʃəl] *adj.* 有影响的, 有势力的
23. pendant ['pendənt] *n.* 垂饰, 下垂物
24. imagery ['imidʒəri] *n.* 肖像(总称), 比喻, 雕刻
25. enthusiasm [in'θju:ziæzəm] *n.* 狂热, 热心, 积极性, 激发热情的事物
26. distinctive [dis'tiŋktiv] *adj.* 与众不同的, 有特色的
27. gesso ['dʒesəu] *n.* (雕刻、绘画用的)石膏, 石膏粉
28. plaster ['plɑ:stə] *n.* 石膏, 灰泥



29. shagreen ['ʃægri:n] *n.* 绿皮(指染成绿色的马、驴、海豹等的生皮), (用做擦光物的)鲨鱼革
 30. mount ['maunt] *n.* 衬纸, 镶嵌, 装配

Notes

1. Voysey: 查尔斯·沃依赛 (1857—1941) 英国建筑师和工艺美术家, 其作品包括著名的“果园”住宅, 以及一系列的家具、金属器皿、墙纸、印花织物、地毯与花砖。
2. He also recommended that curtains should be made from a single width of material and laid down details such as the number of curtain rings to use and the depth of the hem. “他还建议窗帘应为同等宽度的材料制作, 并给出诸多细节, 比如窗帘环的数目以及包边的深度等。”此处, lay down 意为“提供、给出”。
3. Art Nouveau: 新艺术运动。19 世纪后期和 20 世纪初期流行于欧洲大陆的一种建筑和装饰艺术风格, 主要特征为用流动的曲折的线条绘出叶子和花卉图案来作为工艺装饰。
4. Motifs such as the heart symbolising friendship or the sailing ship representing the journey of life into the unknown reappear with regularity throughout the Arts & Crafts community. “心形纹样所代表的友谊这一主题, 或者帆船所象征的驶向未知人生旅途的主题在工艺美术运动时期的作品中一再有规律地重复。”the Arts & Crafts community, 指工艺美术运动波及范围以内的各类艺术家及其作品。
5. Voysey understood that making something for yourself or knowing who made the objects you own adds an emotional level of appreciation. “沃依赛认为, 为自己制作某件物品, 或了解那个为你制作物品的人, 将使你的欣赏水准在情感方面更上一层楼。”an emotional level of appreciation, 指欣赏工艺品过程中所包含的情感因素。

Exercises

Translate the following passages into Chinese.

1. Many people searching for personal fulfillment have found inspiration in the Arts & Crafts Movement. The movement emphasized the importance of useful, creative work to the individual and to society as a whole. Ideas about ‘the simple life’, ‘back-to-the-land’, and self-sufficiency were part of its philosophy as were issues around healthy eating and dress reform.
2. Crafts education is an important legacy of the Arts & Crafts Movement. The movement emphasized the importance of creativity but also encouraged individuals to learn through practical experience. The movement invigorated the teaching of embroidery and handwriting in primary schools from the early 20th century. Craft teaching in secondary schools, art colleges and teacher training colleges was heavily influenced by the practical ‘hands-on’ approach of the movement while craft manuals and materials produced by firms such as Dryad provided many individuals with a first-hand experience of arts and crafts.



Lesson 3 The Decorative Arts

—An Address Delivered by William Morris (Dec. 4, 1877)

Hereafter I hope in another lecture to have the pleasure of laying before you an historical survey of the Decorative Arts, and I must confess it would have been more pleasant to me to have begun my talk with you by entering at once upon the subject of the history of this great industry.^[1] But, as I have something to say in a third lecture about various matters connected with the practice of Decoration among ourselves in these days, I feel that I should be in a false position before you, and one that might lead to confusion, or overmuch explanation, if I did not let you know what I think on the nature and scope of these arts, on their condition at the present time, and their outlook in times to come.

Now as to the scope and nature of these Decorative Arts I have to say, that though when I come more into the details of my subject I shall not meddle much with the great art of Architecture, and less still with the great arts commonly called Sculpture and Painting. Yet I cannot in my own mind quite sever them from those lesser, so-called Decorative Arts, which I have to speak about; it is only in latter times, and under the most intricate conditions of life, that they have fallen apart from one another.^[2] And I hold that, when they are so parted, it is ill for the Arts altogether; the lesser ones become trivial, mechanical, unintelligent, incapable of resisting the changes pressed upon them by fashion or dishonesty; while the greater, however they may be practised for a while by men of great minds and wonder-working hands, unhelpt by the lesser, unhelpt by each other, are sure to lose their dignity of popular arts, and become nothing but dull adjuncts to unmeaning pomp, or ingenious toys for a few rich and idle men^[3].

However, I have not undertaken to talk to you of Architecture, Sculpture, and Painting, in the narrower sense of those words, since, most unhappily as I think, these master-arts, these arts more specially of the intellect, are at the present day divorced from decoration in its narrower sense. Our subject is that great body of art, by means of which men have at all times more or less striven to beautify the familiar matters of everyday life; a wide subject, a great industry; but a great part of the history of the world, and a most important instrument to the study of that history.

A very great industry indeed, comprising the trades of house-building, painting, joinery and carpentry, smiths' work, pottery and glass-making, weaving, and many others. A body of art most important to the public in general, but still more so to us handicraftsmen. True it is, that in many or most cases we have got so used to this ornament, that we look upon it as



if it had grown of itself, and note it no more than the mosses on the dry sticks with which we light our fires.^[4] So much the worse! For there is the decoration, or some pretence of it, and it has, or ought to have, a use and a meaning. For, and this is at the root of the whole matter, everything made by man's hands has a form, which must be either beautiful or ugly; beautiful if it is in accord with Nature, and helps her; ugly if it is discordant with Nature, and thwarts her; it cannot be indifferent. We, for our parts are busy or sluggish, eager or unhappy, and our eyes are apt to get dulled to this eventfulness of form in those things which we are always looking at. It is one of the chief uses of decoration that it has to sharpen our dulled senses in this matter. For this end are those wonders of intricate patterns interwoven, those strange forms invented, that men have so long delighted in; forms and intricacies that do not necessarily imitate Nature, but in which the hand of the craftsman is guided to work in the way that she does, till the web, the cup, or the knife, look as natural, nay as lovely, as the green field, the river bank, or the mountain flint.^[5]

Words and Expressions

1. address [ə'dres] *n.* 致辞, 演讲
2. hereafter [hiər'ɑ:ftə] *adv.* 今后, 从此以后
3. survey [sə:'vei] *n.* 概观, 纵览
4. confess [kən'fes] *v.* 承认, 坦白
5. overmuch ['əʊvə'mʌtʃ] *adj.* 过多的
6. outlook ['autluk] *n.* 展望, 前景
7. meddle ['medl] *v.* 管闲事
8. sever ['sevə] *v.* 切断
9. lesser ['lesə] *adj.* 较小的, 更少的, 次要的
10. resist [ri'zist] *vt.* 抵抗, 反抗, 抗, 忍得住
11. dull [dʌl] *adj.* 感觉或理解迟钝的, 无趣的, 呆滞的, 阴暗的
12. adjunct ['ædʒʌŋkt] *n.* 附件, 助手
13. idle ['aidl] *adj.* 空闲的, 懒惰的, 停顿的, 无用的, 无价值的
14. undertake [ˌʌndə'teɪk] *vt.* 承担, 担任, 许诺, 保证
15. instrument ['ɪnstrəmənt] *n.* 工具, 手段, 器械, 器具, 手段
16. joinery ['dʒɔɪnəri] *n.* 细木匠业, 木工职业
17. carpentry ['kɑ:pɪntri] *n.* 木工工作
18. handicraftsman ['hændɪkrɑ:ftsmən] *n.* 手艺人, 巧手, 工匠
19. ornament ['ɔ:nəmənt] *n.* 装饰物
20. moss [mɒs] *n.* 苔, 藓
21. in accord with 符合, 一致
22. discordant [dis'kɔ:dənt] *adj.* 不调和的, 不和谐的
23. thwart [θwɔ:t] *vt.* 反对, 阻碍

24. sluggish ['slʌɡɪʃ] *adj.* 行动迟缓的
25. be apt to 倾向于
26. eventfulness [i'ventfʊlnɪs] *n.* 变化多, 多事
27. intricate ['intrɪkɪt] *adj.* 复杂的, 错综的
28. interweave [ɪntə(:)'wi:v] *v.* (使) 交织, 织进, (使) 混杂
29. delight [di'laɪt] *v.* (使) 高兴, (使) 欣喜
30. imitate ['ɪmɪteɪt] *vt.* 模仿, 仿效
31. web [web] *n.* 网, 织物
32. nay [nei] *adv.* [书] 不仅如此, 而且

Notes

1. Hereafter I hope in another lecture to have the pleasure of laying before you an historical survey of the Decorative Arts, and I must confess it would have been more pleasant to me to have begun my talk with you by entering at once upon the subject of the history of this great industry. “我期望在今后, 在下一次讲座中, 能够高兴地向诸位呈现有关装饰艺术的历史性回顾, 我得承认, 如果一开始就和诸位谈论有关这一崇高行业的历史这一话题, 将会使我更感兴奋。”注意, 由于本文是演说的实录, 在语序上有多处倒装和插入式结构, 下同。
2. Yet I cannot in my own mind quite sever them from those lesser, so-called Decorative Arts, which I have to speak about: it is only in latter times, and under the most intricate conditions of life, that they have fallen apart from one another. “甚者, 我在自己的头脑中无法将它们与装饰艺术这一所谓次要的门类分割开来, 而且我得说: 只是在近代, 在生活条件变得错综复杂的情况下, 这些艺术门类才彼此脱离。”这里的“分割、脱离”指的是建筑、绘画、雕塑这类所谓的大艺术与装饰美术这类所谓的小艺术的分离。
3. And I hold that, when they are so parted, it is ill for the Arts altogether: the lesser ones become trivial, mechanical, unintelligent, incapable of resisting the changes pressed upon them by fashion or dishonesty; while the greater, however they may be practised for a while by men of great minds and wonder-working hands, unhelped by the lesser, unhelped by each other, are sure to lose their dignity of popular arts, and become nothing but dull adjuncts to unmeaning pomp, or ingenious toys for a few rich and idle men. 而且我坚持认为, 当它们彼此脱离之后, 就艺术整体而言产生了弊病: 所谓次要的门类变得微不足道, 变得机械刻板, 变得愚钝笨拙, 无法抵御时尚或者说欺人之举强加于其上的变更; 同时, 所谓的大艺术, 就算它们在某一时期曾由伟大的头脑与灵巧的双手所操持, 就算它们不曾依赖小艺术的帮助, 就算它们彼此也是互不相干, 如今它们也的确是丧失了广受欢迎的尊贵地位, 成为毫无意义的摆阔场合的附属品, 或者说成为若干富有而闲适的阔人的消遣。

4. True it is, that in many or most cases we have got so used to this ornament, that we look upon it as if it had grown of itself, and note it no more than the mosses on the dry sticks with which we light our fires. “的确,在绝大多数场合,我们对这些点缀物如此习以为常,就好像它们是自己生长出来的,我们对于它们,并不比我们对于用来引火的木棍上的苔藓投入更多的注意力。”这里并列了两个由 that 引导的同位语从句,用以说明 what is true。
5. For this end are those wonders of intricate patterns interwoven, those strange forms invented, that men have so long delighted in: forms and intricacies that do not necessarily imitate Nature, but in which the hand of the craftsman is guided to work in the way that she does, till the web, the cup, or the knife, look as natural, nay as lovely, as the green field, the river bank, or the mountain flint. “这发展到极致就带来种种绮丽花纹、奇妙造型和人类长久以来的种种乐趣:形态及其繁杂美妙的特性并不一定要模拟自然,而是在自然之道的引导之下按照自然界万物被创造的方式由手工艺人的双手来制作,直至那片织物、那只杯子或者那件刀具,看起来自然而且可爱,正如那绿野、河岸、山崖一般。”此处的 end,意为“极端、终极”,指的是装饰的作用发挥到极致。

Exercises

Topics for oral discussion.

1. Say something of what you know about the history of the Decorative Arts, including the diverse categories, styles and representative art works.
2. What do you think about the separation of the Great arts commonly called sculpture and painting, and those lesser, so-called Decorative Arts?



Unit Two

Bauhaus and the Education of Design



Lesson 4 Bauhaus, The New Man—The New Technique



Lesson 5 Preliminary Course in Bauhaus



Lesson 6 Workshops in Bauhaus

Lesson 4 Bauhaus, The New Man—The New Technique

Bauhaus, the institute for experiments and education of German architecture, industrial art and handicraft was founded in Weimar by the architect Walter Gropius in 1919^[1]. In the middle of the 1920s Bauhaus moved to Dessau^[2] into a radically modern edifice designed by Gropius. The new Bauhaus art institute was inaugurated on 4th December 1926. The building complex was made of steel and glass. It was considered an architectonic wonder.



The origins of Bauhaus were far from the earlier methods of education in industrial art and architecture. Its program was based on the newest knowledge in pedagogy. The idealistic basis of Bauhaus was a socially orientated program.^[3] An artist must be conscious of his social responsibility to the community. On the other hand the community has to accept the artist and support him.

But above all the intention with Bauhaus was to develop creative minds for architecture and industry and thus influence them so that they would be able to produce artistically, technically and practically balanced utensils.^[4] The institute included workshops for making models of type houses and all kinds of utensils, and departments of e. g. advertising art, stage planning, photography, and typography. The neoplasticism and constructive movements of art did to a great extent steer the form lines of Bauhaus. Teachers were such masters of modern art as Kandinsky and Klee.^[5]

Startling Goals

On the basis of the experiences gained at the Weimar Bauhaus, Gropius summed up his central starting points in 1925:

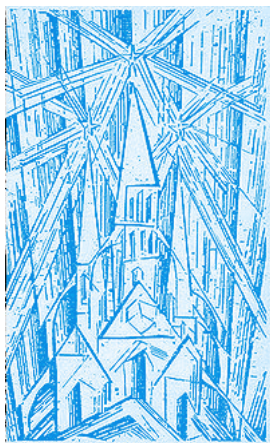
‘Bauhaus wishes to serve the actual development of housing, from simple utensils to the complete dwelling house. Convinced of the fact that a house and the utensils have to be in a sensible relation to each other, Bauhaus tries to find the form of every object in its natural functions and presuppositions by systematically experimenting in theory and practice—in forms, in the technical and economic spheres...’^[6]



Thus the Bauhaus curriculum combined theoretic education and practical training in the educational workshops. As teachers, Bauhaus Masters, Gropius engaged among others Lyonel Feininger, Vassily Kandinsky, Paul Klee, Johannes Itten and Laszlo Moholy-Nagy.^[7]

The Preliminary Course Most Important

In the focus of the basic education that everybody had to attend



was the Preliminary Course. It was the Swiss painter Johannes Itten that brought the idea and method of a Preliminary Course to Bauhaus. Hungarian Laszlo Moholy-Nagy and German Josef Albers^[8] developed the Preliminary Course further. Only after having passed the Preliminary Course successfully, a student was accepted to professional studies in the workshops.

The basic education was also supported with some obligatory courses in which—for instance the ones held by Paul Klee and Wassily Kandinsky—the emphasis was merely on pictorial questions. Model drawing was also included in the basic education. The Bauhaus method of preliminary courses was adopted by art and design schools all over the world.

Works by old masters were analyzed. Their structure, composition, colour, and use of light became objects of study. The study of colour yielded particularly essential knowledge. Itten's colour theory was based on physics as well as psychology. It was the colour theory of a sensitive artist. Its most important aspects were the complementary and contrary effects. In these respects Itten has remained exemplary up to present times.^[9]

Own Responsibility

The Preliminary Course aimed at removing the limitations of professionalism. Having passed the Preliminary Course the students were ready to choose the main lines of their studies. They could choose the workshops they wanted. In this way, the best possible starting point for progress along the student's own capacities was given. At the same time a path was found to their own necessary specialization, development of their own skills, and adaptation of an innovative hold to their work. It was noted that removing the limitations of professionalism was not in conflict with the claims for specialization. The Bauhaus system allowed for a work practice built on varied social, technical, and methodical basic knowledge.^[10]

Specialization together with solid basic knowledge was not a risk when the students were employed by the production. They were able to follow the changes in technology and society in a flexible manner. At the same time it seemed necessary for the student to take personal responsible for his studies and the development of professional skill.

Problems Ahead

It was not easy to get general allowances for the new type of art education. A political pressure was felt from the beginning. Gropius left the Bauhaus leadership in 1928. His successor was the Swiss architect Hannes Meyer.^[11] He promoted the scientific development of the design training with vigour. However, Meyer failed as leader due to political disagreement inside Bauhaus. He was dismissed in 1930.

The German architect Ludwig Mies van der Rohe^[12] was invited as director. He was compelled to cut down on the educational programme. Practical work was reduced. Bauhaus approached a type of ‘vocational university’. It began to lose the splendid universality that had made it so excellent.^[13] Training of vocational subjects started to dominate the initial steps of education. As a matter of fact this tendency became stronger after that Mies van der Rohe had transformed the school into a private institute in Berlin in 1932.

Work Goes On

Bauhaus radiated its effects outside Germany already in the 1920s. The significance of Bauhaus was perhaps greatest in the United States.

For the purpose of a critical evaluation of the Bauhaus ideology and its influences, an archive and museum were founded in Darmstadt^[14] in 1960. It was moved to the western zone of Berlin in 1971. An initiative was taken in 1986 for creating a new, independent Bauhaus-Dessau. The New Bauhaus has approached art and technology from the ecologic angle. The questions of environment and dwelling and problems connected with them have been taken up for development in cooperation with the inhabitants of Dessau.^[15] Through the reunion of Germany Bauhaus is again beginning to open up windows towards the rest of Europe and to the New World.

Words and Expressions

1. radical [ˈrædɪkəl] *adj.* 完全的, 激进的, 极端的
2. edifice [ˈedɪfɪs] *n.* 大厦
3. inaugurate [ɪˈnɔːɡjʊreɪt] *vt.* 举行开幕(落成、成立)典礼
4. complex [ˈkɒmpleks] *n.* 联合体
5. architectonic [ˌɑːkɪtekˈtɒnɪk] *adj.* 建筑术的, 组织的, 知识结构的
6. pedagogy [ˈpedəɡɒɡi] *n.* 教学, 教授, 教育学
7. utensil [ˈjuː(ɪ)ˈtensl] *n.* 器具
8. e. g. 举例来说
9. neoplasticism [ˌniːəʊˈplæstɪsɪzəm] *n.* [艺] 新造型主义
10. steer [stiə] *v.* 驾驶, 掌舵
11. startling *adj.* 令人吃惊的
12. sum up 计算……的总数, 概括, 总结
13. convince [kənˈvɪns] *vt.* 使确信, 使信服
14. presupposition [ˌpriːsʌpəˈzɪʃ(ə)n] *n.* 预想, 假设
15. sphere [sfɪə] *n.* 领域, 方面
16. curriculum [kəˈrɪkjʊləm] *n.* 课程
17. preliminary [ˌpriːlɪmɪnəri] *adj.* 预备的, 初步的
18. obligatory [əˈblɪɡətəri] *adj.* 义不容辞的, 必须的
19. adopt [əˈdɒpt] *vt.* 采用

20. yield [ji:ld] *v.* 出产, 生长, 生产
21. sensitive ['sensitiv] *adj.* 敏感的, 灵敏的, 感光的
22. complementary [kɒmplə'mentəri] *adj.* 补充的, 补足的
23. contrary ['kɒntrəri] *adj.* 相反的, 逆的
24. exemplary [ig'zempləri] *adj.* 可仿效的, 可做模范的
25. professionalism [prə'feʃənəlizəm] *n.* 专家的地位, 特性或方法, 专业主义
26. adaptation [ædæp'teɪʃən] *n.* 适应, 改编
27. claim [kleim] *n.* (根据权利提出)要求, 要求权, 主张, 要求得到的东西
28. methodical [mi'θɒdik(ə)l] *adj.* 有方法的, 有系统的
29. flexible ['fleksəbl] *adj.* 柔韧性, 易曲的, 灵活的
30. allowance [ə'laʊəns] *n.* 宽容, 允许
31. successor [sək'sesə] *n.* 继承者, 接任者, 后续的事物
32. vigour ['vigə][亦作 vigor] *n.* 活力, 元气, 气势
33. vocational [vəu'keɪʃənəl] *adj.* 职业的
34. splendid ['splendid] *adj.* 壮丽的, 辉煌的, 极好的
35. universality [ɪju:nivə'sæliti] *n.* 一般性, 普遍性, 无所不包性
36. radiate ['reɪdiət] *vt.* 放射, 辐射, 传播, 广播
37. significance [sig'nifikəns] *n.* 意义, 重要性
38. evaluation [i,vælju'eɪʃən] *n.* 估价, 评价, 赋值
39. ideology [aɪdi'ɒlədʒi] *n.* 思维方式; 意识形态
40. initiative [i'nɪʃiətɪv] *n.* 发端, 首创, 积极性
41. ecologic [ekə'lɒdʒɪk] *adj.* 生态学的, 社会生态学的
43. inhabitant [in'hæbitənt] *n.* 居民, 居住者
44. gravely ['greɪvli] *adv.* 严峻地

Notes

1. Weimar: 魏玛, 德国中部莱比锡西南的一城市。Gropius: 沃尔特·阿道尔夫·格罗比乌斯(1883—1969), 德裔美国建筑师, 包豪斯建筑学派创始人。他对现代建筑艺术有极其重大的影响。
2. Dessau: 德绍城, 德国中东部位于莱比锡北部的一座城市。在 1925 年到 1932 年它是包豪斯建筑学院的所在地。
3. The origins of Bauhaus were far from the earlier methods of education in industrial art and architecture. Its program was based on the newest knowledge in pedagogy. The idealistic basis of Bauhaus was a socially orientated program. “包豪斯成立的初衷与早先工艺和建筑的教学方法大相径庭。它的课程安排建立于最新的教学法的基础之上。理想化的包豪斯模式以社会需求为导向。”Orientate *v.* 朝向, 调整方向; socially orientated, 指“以社会需求为导向”。
4. But above all the intention with Bauhaus was to develop creative minds for



architecture and industry and thus influence them so that they would be able to produce artistically, technically and practically balanced utensils. “但是包豪斯首先是在建筑与工业设计的创新思想方面施加影响以确保能够生产出在艺术、技术和实用性方面达到均衡的制品。”creative minds, 创新精神, 创新思想。

5. Kandinsky: 瓦西里·康丁斯基(1866—1944), 俄国抽象派画家, 认为形状和色彩都能表达感情。他是德国一个抽象派表现主义团体青骑士的创始人之一, 曾在包豪斯学院任教(1922—1933)。Klee: 保罗·克利(1879—1940), 瑞士画家。
6. Bauhaus wishes to serve the actual development of housing, from simple utensils to the complete dwelling house. Convinced of the fact that a house and the utensils have to be in a sensible relation to each other, Bauhaus tries to find the form of every object in its natural functions and presuppositions by systematically experimenting in theory and practice—in forms, in the technical and economic spheres...“包豪斯希望在房屋建设的方方面面, 从单一的制品到完整的住宅, 提供切实的服务。我们确信房屋及其附属的制品是紧密相关的, 包豪斯试图通过理论与实践两方面的系统进程, 通过分析每件物品的固有功能与预期(功能)来找到其合理的形式——这涉及造型、技术与经济等领域。”
7. Feininger: 莱内尔·法宁格(1871—1956), 出生于美国的艺术家, 因受立体派和包豪斯运动的影响而发展了一种精致的带有半透明颜色的横切平面图几何体风格。Johannes Itten: 约翰内斯·伊顿(1888—1967), 瑞士画家, 色彩学家, 包豪斯学院的教师。他是现代设计教学的奠基人之一, 以“体验—感受—实验”为教学方法, 发展人的创造力。Moholy-Nagy: 拉兹洛·莫霍伊-纳吉(1895—1946), 匈牙利裔美国艺术家和教育家, 以其利用现代技术进行的艺术尝试而闻名。他建立并领导了芝加哥设计学院(1938—1946)。
8. Albers: 约瑟夫·阿尔伯斯(1888—1976), 德裔美国画家, 其作品以各种颜色的简单几何图案为特征。
9. Its most important aspects were the complementary and contrary effects. In these respects Itten has remained exemplary up to present times. “其中最关键的部分是有关互补与对比的效果, 在这些方面, 伊顿的学说至今仍有可资借鉴之处。”up to present times, 直到今天, 直到现在。
10. At the same time a path was found to their own necessary specialization, development of their own skills, and adaptation of an innovative hold to their work. It was noted that removing the limitations of professionalism was not in conflict with the claims for specialization. The Bauhaus system allowed for a work practice built on varied social, technical, and methodical basic knowledge. “同时, 也能够让他们针对自身特点来进行某些方面的强化, 能够让他们发展个人的技能, 并针对自己的作品来做出变革性的调整。值得注意的是, 去除专业局限和突出专业技能并不矛盾。包豪斯教学体系在各种社会知识、技术知识和系统化的基础知识的基础上提供了实践机会。”
11. Hannes Meyer: 汉斯·迈耶(1889—1954), 德国建筑师、设计师, 在格罗比乌斯后继

任包豪斯校长。

12. Ludwig Mies van der Rohe: 路德维格·密斯·凡·德·罗(1886—1969), 德裔美国建筑师, 曾任包豪斯校长、美国伊利诺斯理工学院院长。
13. Bauhaus approached a type of ‘vocational university’. It began to lose the splendid universality that had made it so excellent. 包豪斯趋向于成为一类“职业大学”, 它开始丧失其无所不包的优异特性, 正是这一特性使包豪斯曾经那样出色。注意 university 和 universality 的差别。
14. Darmstadt: 达姆施塔特, 德国中西部城市。
15. The New Bauhaus has approached art and technology from the ecologic angle. The questions of environment and dwelling and problems connected with them have been taken up for development in cooperation with the inhabitants of Dessau. “新的包豪斯从生态学的角度来看待艺术与技术。它与德绍的居民合作展开环境与居住及其相关问题的研究。” in cooperation with, 与……合作, 协作。

Exercises

Decide whether the following statements are true (T) or false (F) according to the content of the text.

1. The idealistic basis of Bauhaus was an individually orientated program.
2. The neoplasticism and constructive movements of art didn't affect the form lines of Bauhaus.
3. The Bauhaus method of Preliminary Courses was adopted by art and design schools all over the world.
4. Before having passed the Preliminary Course the students were able to choose the main lines of their studies.
5. Bauhaus began to lose the splendid universality that had made it so excellent after Ludwig Mies van der Rohe was invited as the director.
6. Bauhaus radiated its effects outside Germany already in the 1920s and the significance of Bauhaus was perhaps greatest in the United States.



Lesson 5 Preliminary Course in Bauhaus

The Preliminary Course, as developed by Johannes Itten and continued by others after his departure, was part of the basic educational apparatus of the Bauhaus teachings. Preceding other courses, it was intended to teach students the basics of material characteristics, composition, and color.

His main point was the recognition and creation of contrasts which were elaborated in the most diverse forms and materials, whereby the reciprocal influence of two elements had to be accounted for^[1]. Itten considered that the contrast between light and dark was one of the most valuable and expressive means of creation. Studies in contrast were carried out on very different levels, such as in the field of natural materials and their textures, or also in the realm of free sculptural form.^[2]

A further focus was directed towards material studies, in which contrasting material characteristics had to be graphically represented and, at the same time, physically experienced in a three-dimensional construction. Through this, the student made the acquaintance of different working materials.

The characteristics of abstract elements of form were tested in stripe studies. Itten saw the circle as signifying movement, the square as tranquillity, and the triangle as indicating a strong contrast of direction. The characteristics could either be emphasized in drawing or else neutralized through the choice of a particular disposition.^[3]

Nature studies were meant to comprehend objects in terms of “tone value and specific form”, with the aim of reproducing them as precisely as possible in drawing, whether from nature or from memory. The studies were to be based on the inner experience of the object. These representations often define the material qualities of the models with astounding precision. Together with the investigation of contrast, form, and color, the “analysis of old masters” emphasized the emotional experience of form, color, and the dynamics of a work of art.^[4]

When Johannes Itten left the Bauhaus, the Preliminary Course was divided into two: Moholy-Nagy assumed the more theoretical aspects, and Josef Albers took over the practical perspective.

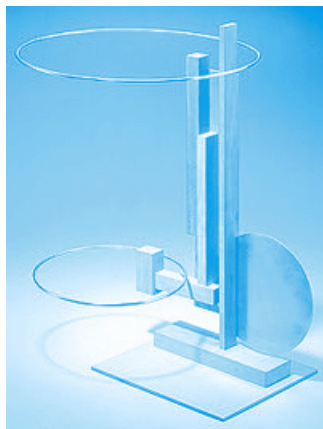
Moholy-Nagy's Preliminary Course was based on three major focuses. At first, the student was to learn to combine elements in such a manner that they corresponded to a preconceived idea.^[5] These thoughts were manifested on so-called tactile boards meant to educate tactile perception. The combination of materials on these boards was organized according to closely defined criteria. In addition, values of perception, from sensitive feeling to basic recording, were to be fitted into a “tactile diagram” conceived as a general visualization of personal experience.

The second focus was on exercises distinguishing composition from construction. Moholy-Nagy

understood composition as being the creation of a balance between clearly defined parts through the modification of an overall composition by, for instance, the introduction of further elements.^[6] In contrast to this, the balance in the precise combination of forces of ideal constructions based on entirely preconceived technical and spiritual relations would be destroyed by the slightest change.^[7]

The most well-known part of Moholy-Nagy's course was taken up by three-dimensional studies designed to sharpen the sense for volume and lead to the elaboration of constructive solutions. Here, studies in balance were of particular importance; simple elements and materials were used to construct objects in both visual and real balance. This condition was often quite precarious and the objects therefore exceedingly fragile. This is why most of them are known only as photographs.^[8] These exercises were designed to provide the students with the basics of visual aesthetics, such as measure and proportion, statics and dynamics. In addition, they were to be familiarized with qualities such as weight, elasticity, and density of the different materials.

Despite Moholy-Nagy's systematization, his teachings were not uniquely based on rational thought. He himself repeatedly drew attention to the role of intuition in the creative process and underlined that it was indispensable to combine conscious analysis with the powers of dynamic intuition.^[9]



Balance study, 1924, wood and metal parts, reconstruction 1967

Words and Expressions

1. departure [di'pɑ:tʃə] *n.* 启程, 出发, 离开
2. teaching ['ti:tʃɪŋ] *n.* 教学, [宗]教义, 教导
3. precede [pri(:)'si:d] *v.* 领先(于), 在……之前, 先于
4. characteristic [ˌkærɪktə'rɪstɪk] *n.* 特性, 特征
5. elaborate [ɪ'læbəreɪt] *vt.* 精心制作, 详细阐述
6. diverse [daɪ'vɜ:s] *adj.* 不同的, 变化多的
7. whereby [wə'eɪ'baɪ] *adv.* 借以
8. expressive [ɪks'presɪv] *adj.* 有表现力的, 富于表情的
9. reciprocal [rɪ'sɪprəkəl] *adj.* 互惠的, 相应的
10. realm [reɪlm] *n.* 领域
11. abstract ['æbstrækt] *adj.* 抽象的, 深奥的, 理论的
12. signify ['sɪgnɪfaɪ] *vt.* 表示, 意味
13. tranquillity [træŋ'kwɪlɪti] *n.* 平静、安静的性质或状态; 宁静
14. neutralize ['nju:trəlaɪz] *v.* 压制, 抵消
15. disposition [dɪspə'zɪʃən] *n.* 部署

16. representation [ˌreprɪzen'teɪʃən] *n.* 表示法, 表现, 陈述, 代表
17. astounding [ə'staʊndɪŋ] *adj.* 令人惊骇的
18. assume [ə'sju:m] *vt.* 担任, 承担, 接受
19. manner ['mænə] *n.* 风格, 方式, 样式, 习惯
20. preconceived [pri:kən'si:vɪd] *adj.* 预想的
21. manifest ['mænɪfest] *vt.* 表明, 证明
22. tactile ['tæktail] *adj.* 触觉的, 有触觉的, 能触知的
23. perception [pə'sepʃən] *n.* 理解, 感知, 感觉
24. diagram ['daɪəgræm] *n.* 图表
25. visualization [ˌvɪzjuəlaɪ'zeɪʃən] *n.* 可视性
26. distinguish [dɪs'tɪŋɡwɪʃ] *v.* 区别, 辨别
27. overall ['əʊvərɔ:l] *adj.* 全部的, 全面的
28. spiritual ['spɪrɪtʃuəl] *adj.* 精神上的
29. constructive [kən'strʌktɪv] *adj.* 建设性的
30. precarious [pri'keəriəs] *adj.* 不稳定的
31. exceedingly [ɪk'sɪ:dɪŋli] *adv.* 非常地, 极度地
32. fragile ['frædʒaɪl] *adj.* 易碎的, 脆的
33. aesthetics [ɪs'θetɪks] *n.* 美学, 美术理论, 审美学, 美的哲学
34. elasticity [ɪləs'tɪsɪti] *n.* 弹力, 弹性
35. density ['densɪti] *n.* 密度
36. indispensable [ɪndɪs'pensəbl] *adj.* 不可缺少的, 绝对必要的
37. intuition [ˌɪntju(ː)'ɪʃən] *n.* 直觉

Notes

1. His main point was the recognition and creation of contrasts which were elaborated in the most diverse forms and materials, whereby the reciprocal influence of two elements had to be accounted for. 他的主要观点在于必须识别与创造在极富变化的造型和材料中所蕴含的对比性, 由此来说明两种元素的互补性。
2. Studies in contrast were carried out on very different levels, such as in the field of natural materials and their textures, or also in the realm of free sculptural form. 关于这种对比性的研究体现于各种极为不同的层次, 例如体现在自然材料及其纹理方面, 或者也体现在自由塑形领域。
3. The characteristics could either be emphasized in drawing or else neutralized through the choice of a particular disposition. “这些特性要么在绘图中得以强化, 要么能通过特定的选择部署来抵消。” 此处, neutralize 含“抵消、弱化”的意思。
4. Together with the investigation of contrast, form, and color, the “analysis of old masters” emphasized the emotional experience of form, color, and the dynamics of a work of art. “伴随着关于对比、形态与色彩的调查研究, 这种古典大师作品分析强化



了对于形态、色彩和艺术作品原动力的情感体验。”此处,analysis of old masters 指的是由伊顿倡导的对古典绘画所做品所做的一系列平面与色彩构成分析。

5. At first, the student was to learn to combine elements in such a manner that they corresponded to a preconceived idea. “首先,学生要学会综合各种元素使其符合预期的设想。”
6. Moholy-Nagy understood composition as being the creation of a balance between clearly defined parts through the modification of an overall composition by, for instance, the introduction of further elements. 莫霍伊-纳吉认为合成是在大体成型的基础上再做进一步修饰(比如引入更为深化的元素)的过程中所能清晰定义的各部分间达成平衡。
7. In contrast to this, the balance in the precise combination of forces of ideal constructions based on entirely preconceived technical and spiritual relations would be destroyed by the slightest change. 与此形成对照的是,在对物质技术与精神内涵两者的联系做了周全预想的基础上所做的精确构成,其均衡性则会被最细微的改变而破坏。
8. This condition was often quite precarious and the objects therefore exceedingly fragile. This is why most of them are known only as photographs. “其条件往往是不确定的,而这些(被构造的)物体也就相当脆弱。这也就是为什么它们中的大部分只以照片的形式为人所知。”这段话的含义是,当时用来作立体构成练习的材料在强度等方面并不稳定,因此保存下来的仅仅是这些作品的照片。
9. He himself repeatedly drew attention to the role of intuition in the creative process and underlined that it was indispensable to combine conscious analysis with the powers of dynamic intuition. “他本人常常关注创造过程中直觉的作用,并且强调将理性分析与不断变化的直觉所具备的能量相结合是绝对必要的。”

Exercises

Topics for oral discussion.

1. What do you think about the recognition and creation of contrasts which were elaborated in the most diverse forms and materials?
2. What do you think about the characteristics of abstract elements of form?
3. What do you think about the three major focuses on which Moholy-Nagy's preliminary course was based?
4. What do you think about the combination of conscious analysis with the powers of dynamic intuition?

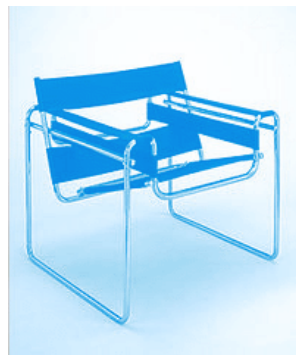


Lesson 6 Workshops in Bauhaus

No workshop has marked the public image of the Bauhaus as much as the cabinet-making workshop. At first it was directed by Johannes Itten, then in 1921, Walter Gropius became master of form and had part of the furnishings for his buildings realized there.^[1]

The “Haus am Horn”, built for the Bauhaus exhibition of 1923, conveys one of the earliest and most radical visions of a “new living” style. At the same time, Gropius, in furnishing his director’s office without obeying the dictate of traditional forms of representation, created a modern “Gesamtkunstwerk”.^[2] For the first time, the exhibition presented furniture visibly built along the basic lines of Gropius’ Bauhaus concept, according to which each object should fulfill its practical function, be long-lasting, cheap, good-looking, and also well-suited as a prototype for industrial production. Breuer^[3]’s lattice chair seemed to fulfill Gropius’ instructions to the letter; aesthetically pleasant and possessing an inherent analysis of function, this chair-sculpture became one of the most famous designs from the Bauhaus in Weimar, and was even produced there in small handcrafted series.

In 1925 in Dessau, Breuer, now self-appointed head of the workshop, could realize his radical designs with the help of tubular steel. A series of chairs was created, exploiting the technical potentials of the new material, simplifying the idea of a traditional chair, and providing it with a completely new appearance, underlined by the light-reflecting steel surface.^[4] This furniture became the symbol of a new living style and the quintessence of the new orientation of the Bauhaus in Dessau.



Marcel Breuer, Tubular steel chair, 1926, Nickel-plated tubular steel, iron thread fabric

When Breuer left in 1928, the aims of the workshop changed under new direction; the production of singular pieces with a design typical of the Bauhaus philosophy was replaced by a profile of furniture based on simple materials and made specifically for industrial production. Hannes Meyer invented the appropriate slogan “popular requirements instead of luxury requirements”. Model furnishings proposed by the Bauhaus witnessed the change: Since the spectrum had been numerically reduced, many of the individual pieces had to be multi-functional. Their design intentionally avoided aesthetic richness and, underscored by the usage of specific materials, repressed any hand-crafted effect.^[5]

When Mies van der Rohe became director, the workshop was basically closed down, commissions being rare due to the difficult economic situation.^[6] He had developed his

famous tubular steel and steel strip furniture long before he became director of the Bauhaus. It is their model function which led them to become Bauhaus furniture; students were convinced that they needed these models in order to reach a compositional entity in their designs comparable to that achieved by Mies in his architecture.^[7] The last phase of the Bauhaus was marked by prototypes of inimitable aesthetic quality.

In line with the overall guidelines of the early Bauhaus, the metal workshop in Weimar, which at first ran under the name of gold, silver, and copper forge, taught traditional metal working techniques.

Johannes Itten was the artistic director during the first years, and then in 1922, the experienced silversmith Christian Dell took on the position of master craftsman until 1925. The student's production clearly stood under the influence of Itten's teachings; the main concern in the production of vessels and appliances was the free study of form together with the experimentally acquired knowledge of metallic materials and their possible treatment.^[8]



Illustration of the MT9
Table lamp

When, in 1923, L szl Moholy-Nagy became head of the workshop, the focus was directed towards more functional aspects. Straightforward vessels reduced to elementary forms in brass, nickel-plated brass or silver were produced. These were indeed conceived for industrial serial production, but realized only as single pieces or in handcrafted series.

This was the period in which the first lamp models were produced, namely the “Bauhaus lamp”. In Dessau, the more professional and extensive workshop's equipment was capable of accommodating a more rational serial production of vessels and appliances.^[9] Already in 1926, the metal workshop mastered the design and production of all the lighting requirements for the new Bauhaus building. In the following years, it became more and more a “design laboratory” for new lighting equipment and, finally, when several industrial lighting manufacturers took the models into serial production, it achieved the status of one of the most effective and successful workshops at the Bauhaus.

Words and Expressions

1. cabinet-making *n.* 细木工, 家具木工
2. furnishings ['fə:nɪfɪŋz] *n.* 家具, 设备, 室内陈设品
3. realize ['ri:əlaɪz] *vt.* 实现, 实行
4. convey [kən'veɪ] *vt.* 搬运, 传达, 转让
5. radical ['rædɪkəl] *adj.* 根本的, 基本的, 激进的
6. Gesamtkunstwerk [gə'zɑ:mt,kunstvə:k] [德] *n.* 总体艺术作品, 合成艺术作品
7. fulfill [ful'fɪl] *vt.* 履行, 实现, 完成(计划等)

8. prototype ['prəʊtətaɪp] *n.* 原型
9. well-suited *adj.* 适当的, 便利的
10. inherent [ɪn'hɪərənt] *adj.* 固有的, 内在的, 与生俱来的
11. handcrafted ['hændkrɑ:ftɪd] *adj.* 手工的, 手工艺的
12. self-appointed ['selfə'pɔɪntɪd] *adj.* 自己作主的
13. tubular ['tju:bjulə] *adj.* 管状的
14. exploit [ɪks'plɔɪt] *vt.* 开拓, 开发, 使用
15. appearance [ə'piərəns] *n.* 出现, 露面, 外貌, 外观
16. quintessence [kwɪn'tesns] *n.* 精粹, 精华, 典范
17. orientation [ɔ:(r)ɪən'teɪʃən] *n.* 方向, 方位, 定位
18. specifically [spi'sɪfɪkəli] *adv.* 特定的, 明确的
19. appropriate [ə'prəʊpriɪt] *adj.* 适当的
20. luxury ['lʌkʃəri] *adj.* 奢华的, 豪华的
21. witness ['wɪtnɪs] *vt.* 目击, 为……作证
22. spectrum ['spektrəm] *n.* 范围, 系列, 型谱
23. numerical [nju(:)'merɪkəl] *adj.* 数字的, 用数字表示的, 数值的, 表示数量的
24. underscore [ˌʌndə'skɔ:] *vt.* 画线于……下, 强调
25. repress [rɪ'pres] *v.* 压制
26. entity ['entɪti] *n.* 实体
27. inimitable [ɪ'nɪmɪtəbl] *adj.* 无法模仿的, 独特的, 无比的
28. in line with 符合
29. silversmith ['sɪlvəsmɪθ] *n.* 银器匠
30. vessel ['vesl] *n.* 器皿
31. appliance [ə'plaɪəns] *n.* 用具, 器具
32. elementary [ˌeli'mentəri] *adj.* 初步的, 基本的
33. nickel-plated [nɪkəlpleɪtɪd] *adj.* 镀镍的
34. accommodate [ə'kɒmədeɪt] *v.* 使……适应

Notes

1. At first it was directed by Johannes Itten, then in 1921, Walter Gropius became master of form and had part of the furnishings for his buildings realized there. “起初由约翰内斯·伊顿担任指导, 然后在 1921 年, 沃尔特·格罗比乌斯成为造型方面的导师并将他所设计的建筑物中的部分家具在这个工场里付诸成型。” have something done, 将某个行为付诸实施。
2. At the same time, Gropius, in furnishing his director's office without obeying the dictate of traditional forms of representation, created a modern “Gesamtkunstwerk”. 同时, 格罗比乌斯在为其总裁办公室所做的家具设计中没有遵循传统的造型法则, 而是创造了一种摩登的合成艺术。
3. Breuer: 马塞尔·布罗伊尔(1902—1981), 匈牙利裔美籍建筑师和家具设计师, 20 世纪 20 年代时与包豪斯建筑学派有联系, 以设计管状钢架的椅子而著称。

4. A series of chairs was created, exploiting the technical potentials of the new material, simplifying the idea of a traditional chair, and providing it with a completely new appearance, underlined by the light-reflecting steel surface. 一系列的椅子被创造出来,利用了这种新材料在技术上的潜力,将传统的椅子的造型观念进行简化,赋予其全新的外观,着重突出钢管表面的反光性能。
5. Their design intentionally avoided aesthetic richness and, underscored by the usage of specific materials, repressed any hand-crafted effect. “这些设计刻意避免烦琐的审美式样,强化特殊材质的使用,规避任何手工艺的效果。” repress, 本义是“压制,压抑”,这儿有“避免、取消”的意思。
6. When Mies van der Rohe became director, the workshop was basically closed down, commissions being rare due to the difficult economic situation. “密斯·凡·特罗成为主管时,工场几近关闭,由于当时困难的经济状况,订单几乎没有。” due to... 由于……的原因。
7. students were convinced that they needed these models in order to reach a compositional entity in their designs comparable to that achieved by Mies in his architecture. “学生们确信自己需要这些作为样本来达到能够与密斯在建筑上的成就相媲美的实体构成作品。” compositional entity, 结构化的实体,即“实体构成”。
8. the main concern in the production of vessels and appliances was the free study of form together with the experimentally acquired knowledge of metallic materials and their possible treatment. 在各种器皿和用具的生产中应主要考虑器型的自由塑造,同时兼顾通过经验得来的金属材料特性及相关的铸造工艺。
9. In Dessau, the more professional and extensive workshop's equipment was capable of accommodating a more rational serial production of vessels and appliances. 在德绍,更专业和范围更广的装备使更合乎理性的系列化器具的生产成为可能。

Exercises

Choose the best answer to each question according to the content of the text.

1. No workshop has marked the public image of the Bauhaus as much as
 - a. the metal workshop.
 - b. the cabinet-making workshop.
 - c. the pottery workshop.
2. The slogan “popular requirements instead of luxury requirements” was invented by
 - a. Johannes Itten.
 - b. Christian Dell.
 - c. Hannes Meyer.
3. The first lamp models, namely the “Bauhaus lamp”, were produced during



- a. 1920s.
 - b. 1930s.
 - c. 1940s.
4. The design and production of all the lighting requirements for the new Bauhaus building have been mastered by
- a. the cabinet-making workshop.
 - b. the metal workshop.
 - c. the furnishing workshop.



Unit Three

Special Topic about Industrial Design



Lesson 7 Raymond Loewy and His Designs



Lesson 8 Achille Castiglioni



Lesson 9 Design Makes the Difference

Lesson 7 Raymond Loewy and His Designs

Raymond Loewy (1893—1986) has been called “the man who shaped America”. His designs helped to “streamline the sales curve”.^[1] Loewy’s long and prolific career spanned nearly 60 years.

Loewy was born in Paris in 1893, where he was educated and received a degree in engineering. He emigrated to the U. S. in 1919 to pursue a career in graphic design, and, for most of his life he maintained houses in both countries.

His first jobs were window dressing. Loewy moved on and made a successful career as an illustrator for vogue. It was not until 1929 that Loewy received his first major commission with the redesign of the Gestetner duplicating machine. He established his own firm in 1930 and in 1944, he formed Raymond Loewy Associates with five partners.



During his lifetime Loewy’s company worked for numerous private companies as well as governments, and his designs have had a major effect on the man-made environment. Products he has been responsible for range from cars, ships, aeroplanes, buildings to products such as toothbrushes and pens. Served as consultant to numerous corporations including Coca Cola, United Airlines, Shell, Exxon, IBM, BMW, GM and NASA.^[2]

“Between two products equal in price, function, and quality, the better looking will outsell the other.” He proved that the success of a product is as dependent on aesthetics as function. “The goal of design is to sell,” he said, “the loveliest curve I know is the sales curve.”

It is estimated that at the peak of his career over 75% of Americans came into contact with one or more of his products every day.

Coca Cola



Raymond Loewy said, “the Coke bottle is the most perfectly designed package in the world.”

Loewy worked for the Coca Cola company for decades, designed several Coke related products, and even redesigned the famous bottle in 1954. His contribution to that particular icon, the original contour of the “mae west” bottle, was to “slenderize” the already existing version, giving it a more refined silhouette and

making it sexier to a new generation.

He was also responsible for designing the dispenser for Coca Cola in 1947, as well as the super dispenser in 1951.

Shell oil company's logo

In 1967, the Shell company approached Loewy with a design problem—its emblem was difficult to distinguish from a distance, or in poor lighting. The pecten symbol currently in use worldwide was designed in 1971 by Loewy.

The design and testing process completed by Loewy's firm took more than four years. One of the tests involved hanging various prototype pectens on poles where they could be viewed by drivers passing on a nearby motorway. Drivers were later contacted for their opinions on the prototypes. [3]



the pecten history from 1900 to today



Greyhound bus

Loewy was first approached by the Greyhound corporation to redesign its logo. The company's logo looked like a "fat mongrel", he said. So, he created a slimmed-down version that is still used today.

Later he developed the design for Greyhound's scenicruiser motorcoach. He and his team built a full size mock-up complete with seats and a washroom.

Studebaker^[4]

Loewy had started with Studebaker in 1936 as a consultant for exteriors. He countered the U. S. car industry's preference for chrome and tail fins; the cars he referred to as "jukeboxes on wheels". [5]

In 1953 Paul Hoffman, then president of Studebaker, commissioned Raymond Loewy to design a car for the "younger segment of automobile users". The starliner would later be known as the "first American sports car".

Though Loewy usually receives the credit, the actual design of the car was largely done by Robert E. Bourke (1916—1996) who headed the Raymond Loewy associates Studebaker operation in south bend, Indiana from 1949 to 1955.



Studebaker's starliner

The starliner's innovative appearance included:

- a longer, wider and lower appearance than what was standard at the time;
- limited use of chrome;
- a sloping nose; and
- a concealed radiator.

He also designed Studebaker's last car before its demise, the avanti of 1961/1962, a sleek, futuristic sports car (avanti, Italian for "forward"). Sherwood Egbert, the new president of Studebaker, hired Raymond Loewy to help energize Studebaker's soon-to-be released line of 1963 passenger cars to attract younger buyers.



Studebaker's avanti

Loewy agreed to take on the job, despite the short 40-day schedule allowed to produce a finished design and scale model.^[6] The car received rave reviews, but because of a series of production problems, the public had to wait to drive it. Studebaker corporation closed in 1963, and it wasn't until 1965, when the avanti motor corporation was formed, that the avanti went back into production. His main direction included the following points:

- minimize chrome ;
- avoid decorative moldings ;
- accent the wedge-shaped silhouette;
- stress long, down-slanted hood ;
- abbreviate the rear and tuck it under;
- place instrument panel overhead, above windshield as in aircraft;
- install aircraft-type knobs and levers on the console ;
- pinch the waistline, as Le Mans^[7]-type racing cars;
- design hoods with an off-center panel ;
- accent spacecraft "reentry curve" wheel openings;
- simple disc wheels.

Skylab

Loewy himself considered his "habitability studies" for NASA's Skylab, conducted from 1967 to 1973, to be the most important work of his entire career.

Assisted by a substantial design team, he devised means of promoting both sociability and privacy among astronauts on long missions, argued for the inclusion of a viewing porthole, this allowed the astronauts to have a view of earth while in space, and suggested ways of handling nutrition, hygiene and elimination during the extraordinary condition of weightlessness.^[8]

Loewy also installed a triangular dining table, so that no man from the three-person crew could be at its "head". He felt that in a three-man crew it was vital that no man, however unconsciously, should dominate the others.

Raymond Loewy was founding member and fellow of the American Society of Industrial Designs (president 1946). He published his autobiography in 1951, and authored “industrial design” in 1979.

Words and Expressions

1. streamline ['stri:mleɪn] *adj.* 流线型的 *v.* 使呈流线型
2. prolific [prə'lifɪk] *adj.* 多产的, 丰富的
3. span [spæn] *v.* 横越
4. emigrate ['emigreɪt] *vt.* (使)移民
5. pursue [pə'sju:] *vt.* 追赶, 追踪, 追击, 继续, 从事
6. vogue [vəʊg] *n.* 时尚, 时髦, 风气, 流行
7. commission [kə'mɪʃən] *n.* 委任, 委托
8. redesign [ˌrɪ:di'zeɪn] *v.* 重新设计
9. establish [ɪs'tæblɪʃ] *v.* 建立
10. numerous ['nju:mərəs] *adj.* 众多的, 许多的, 无数的
11. range [reɪndʒ] *n.* 山脉, 行列, 范围, 射程
12. serve [sə:v] *v.* 服务, 服役, 供职, 招待
13. consultant [kən'sʌltənt] *n.* 顾问, 商议者, 咨询者
14. outsell [aut'sel] *vt.* 卖得比……多
15. aesthetics [i:s'θetiks] *n.* 美学, 审美学
16. estimate ['estimeɪt] *v.* 估计, 估价, 评估
17. peak [pi:k] *n.* 山顶, 顶点, 帽舌, (记录的)最高峰
18. decade ['dekeɪd] *n.* 十年, 十
19. Mae West [meɪ'west] *n.* [俚](飞行员飞越海面时穿的)救生背心, 此处喻指曲线优美
20. dispenser [dis'pensə] *n.* 自动售货机
21. slenderize ['slendəraɪz] *v.* 使细长, 使苗条
22. refined [rɪ'faɪnd] *adj.* 精制的, 优雅的, 精确的
23. silhouette [ˌsɪlu(:)'et] *n.* 侧面影像, 轮廓
24. sexy ['seksi] *adj.* 迷人的
25. approach [ə'prəʊtʃ] *vt.* 接近
26. emblem ['embləm] *n.* 象征, 徽章
27. distinguish [dɪs'tɪŋɡwɪʃ] *v.* 区别, 识别
28. pecten ['pektən] *n.* 扇贝
29. prototype ['prəʊtətaɪp] *n.* 原型
30. contact ['kɒntækt] *vt.* 接触, 联系
31. Greyhound ['greɪhaʊnd] *n.* 美国灰狗长途汽车
32. mongrel ['mɒŋgrəl] *n.* 杂种狗
33. scenicruiser ['sɪnɪkru:zə(r)] *n.* [美]豪华长途旅游列车
34. motorcoach ['məʊtəkəʊtʃ] *n.* 公共汽车



35. mock-up *n.* 实物大模型
36. washroom ['wɒʃrʊm] *n.* 盥洗室, [美]厕所
37. exterior [eks'tiəriə] *n.* 外部, 表面, 外形
38. counter ['kauntə] *vt.* 和……相反, 反对, 提出抗衡的计划
39. chrome [krəʊm] *n.* 铬, 铬合金
40. tail fin [teil'fin] *n.* 尾鳍
41. jukebox ['dʒu:kbɒks] *n.* 自动唱片点唱机
42. credit ['kredit] *n.* 声望, 荣誉
43. head [hed] *vt.* 作为……的首领
44. operation [ɒpə'reɪʃən] *n.* 运转, 操作, 实施
45. sloping ['sləʊpɪŋ] *adj.* 倾斜的, 有坡度的
46. conceal [kən'si:l] *vt.* 隐藏, 隐蔽
47. radiator ['reɪdɪeɪtə] *n.* 散热器, 水箱
48. demise [di'maɪz] *n.* 死亡, 转让
49. sleek [sli:k] *adj.* 圆滑的
50. futuristic [fju:tʃə'ristɪk] *adj.* 未来派的
51. energize ['enədʒaɪz] *vt.* 使活跃, 给予精力, 加强
52. rave [reɪv] *adj.* (非正式)吹捧的, 狂热的
53. molding ['məʊldɪŋ] *n.* (装饰用的)嵌线, 壁带
54. accent ['æksənt] *vt.* 强调
55. wedge-shaped 楔形
56. stress [stres] *vt.* 着重, 强调
57. slant [slɑ:nt] *v.* (使)倾斜, 歪向
58. abbreviate [ə'brɪ:vɪeɪt] *v.* 缩写, 缩短
59. rear [rɪə] *n.* 后面, 后方
60. tuck [tʌk] *vt.* 挤进, 塞, 使隐藏
61. knob [nɒb] *n.* 球形门把手, 旋钮, 调节器
62. lever ['levə] *n.* 杆, 杠杆, 控制杆
63. console [kən'səʊl] *n.* 控制台
64. pinch [pɪntʃ] *vt.* 修剪, 使萎缩
65. hood [hʊd] *n.* 引擎罩
66. panel ['pænl] *n.* 面板, 嵌板, 仪表板
67. habitability [ˌhæbɪtə'bɪləti] *n.* 可居住
68. devise [di'vaɪz] *vt.* 设计, 发明, 图谋
69. means [mi:nz] *n.* 手段, 方法
70. promote [prə'məʊt] *vt.* 促进, 发扬
71. sociability [ˌsəʊʃə'bɪləti] *n.* 好交际, 社交性, 善于交际
72. mission ['mɪʃən] *n.* 使命, 任务
73. argue for 赞成; 为……而力争
74. porthole ['pɔ:θəʊl] *n.* 舷窗
75. nutrition [nju:'trɪʃən] *n.* 营养, 营养学



76. hygiene ['haɪdʒiːn] *n.* 卫生, 卫生学
77. elimination [iˌlɪmi'neɪʃən] *n.* [生理学]排泄(体内废物)
78. weightlessness *n.* 失重状态
79. crew [kruː] *n.* 全体人员
80. vital ['vaɪtəl] *adj.* 重大的, 至关重要的
81. unconsciously [ʌn'kɒnʃəsli] *adv.* 无意中, 不知不觉
82. dominate ['dɒmineɪt] *v.* 支配, 占优势
83. fellow ['feləu] *n.* 学会, (学术团体的) 特别会员
84. autobiography [ˌɔːtəbaɪ'ɒɡrəfi] *n.* 自传

Notes

1. Raymond Loewy (1893—1986) has been called “the man who shaped America”. His designs helped to “streamline the sales curve”. 雷蒙德·洛韦(1893—1986)被称作“为美国塑型”的人。他的设计对于商品销售有很大的助益。“the man who shaped America”指雷蒙德·洛韦塑造的产品形象成为美国的象征; “streamline the sales curve”指雷蒙德·洛韦的设计导致销售曲线发生对比强烈的变化, 意即大大推动了产品的销售。
2. IBM, (International Business Machines), (美国) 商用机器公司; BMW: Bavarian Motor Works, 德国宝马汽车公司; GM: General Motors Corporation, (美国) 通用汽车公司; NASA: National Aeronautics and Space Administration, (美国) 国家航空航天局。
3. One of the tests involved hanging various prototype pectens on poles where they could be viewed by drivers passing on a nearby motorway. Drivers were later contacted for their opinions on the prototypes. 其中一项测试包括将不同形态的扇贝原型挂在柱子上以便使附近机动车道上经过的司机能看到它们。接下来就是征求司机们的意见。
4. Studebaker: 克雷芒·斯多德巴克(1831—1901), 美国制造商, 1852 年创办的家族产业成为世界上最大的马拉车制造业, 后来生产汽车。
5. Loewy had started with Studebaker in 1936 as a consultant for exteriors. He countered the U. S. car industry's preference for chrome and tail fins; the cars he referred to as “jukeboxes on wheels”. “1936 年, 洛韦成为斯多德巴克公司的外观顾问。他反对当时美国汽车界偏好铬合金与尾鳍式样的倾向, 他把这类车称作‘架着轮子的留声机’。”这儿, exterior 指的是“外形”。
6. Loewy agreed to take on the job, despite the short 40-day schedule allowed to produce a finished design and scale model. 洛韦答应了, 尽管只有四十天时间来拿出完稿并做出成比例的模型。
7. Le Mans: 勒芒, 法国西北部一城市, 位于巴黎西南。因其每年一度(开始于 1906 年)的 24 小时全天赛车而闻名。



8. Assisted by a substantial design team, he devised means of promoting both sociability and privacy among astronauts on long missions, argued for the inclusion of a viewing porthole, this allowed the astronauts to have a view of earth while in space, and suggested ways of handling nutrition, hygiene and elimination during the extraordinary condition of weightlessness. 在一个扎实的设计团队的配合下,他提出了不少措施以满足宇航员于漫长的行程中在交际与隐私两方面的需求,他提出应增设一个用于观景的舷窗,这可以让宇航员在太空中也可以看到地球,他还采取各种手段以应对失重特殊条件下的营养、卫生与生理排泄问题。”

Exercises

Topics for oral discussion.

1. What do you think about the viewpoint of Raymond Loewy that “the loveliest curve I know is the sales curve”?
2. Could you give more examples of designs of Raymond Loewy or other masters of industrial design?



Lesson 8 Achille Castiglioni

Italian architect and designer Achille Castiglioni was born in 1918. During his fifty-two-year career, he has designed and collaborated on almost 150 objects, including lamps, stools, bookshelves, electrical switches, cameras, telephones, vacuum cleaners, and car seats. Several of his works, such as the Arco and the Brera lamps, are featured in the design collections of many museums. They are also familiar to many people who use them in their homes, even if Castiglioni's name may not be. His work, which has had a powerful impact on the history of the applied arts and has taught generations about good design, provides an overview of the characteristics that make design one of the highest expressions of twentieth-century creativity.



Achille Castiglioni in his studio,
under an “Arco” lamp

Immediately after graduating from the Architectural School of the Polytechnic of Milan in the late 1930s, Achille Castiglioni's two older brothers opened an office in the city. As with many other Italian architects at that time, the lack of major architectural assignments led them to concentrate on smaller-scale design projects such as interiors, exhibition installations, furniture, and objects. Achille joined his brothers as a licensed architect after the close of World War II. The clarity and wit that characterizes their combined efforts is also evident in Achille's solo production from 1968 to the present day.^[1]

Castiglioni's creative method seems so lucid and logical it could be an example taken from a manual on the design process, but only a designer with skill and experience can achieve the leap from a sound, well-reasoned process to a beautiful working object. Castiglioni nonetheless acknowledges the standard principles of his practice: “Start from scratch. Stick to common sense. Know your goals and means.” In other words, the designer must not take for granted any previous similar object, must understand the reason for creating a new product or improving an existing one, and must be aware of the available resources.^[2] For each object, the designer then has to “try to find a Principal Design Component, and build upon it.”

Castiglioni loves paradoxes and the new perception and wisdom they can engender. One example is the Sella (saddle), the pivoting stool designed with Pier Giacomo in 1957, which garnered the Castiglioni an incongruous “Dadaist^[3]” label because of its use of an already existing, everyday object in an unexpected context. The Sella is made of a leather bicycle seat,



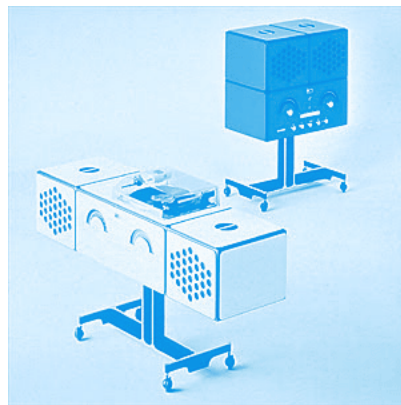


Mezzadro seat, right behind is Sella stool

a tubular metal stem, and a rounded cast-iron base. Its inspiration induces smiles: “When I use a pay phone,” says the designer, “I like to move around, but I also would like to sit, but not completely.” The Principal Design Component was in this case a new behavior, a consequence of a more probing understanding of an object’s combined form and function, which is often the focus of Castiglioni’s work.^[4] “I try to suggest different behaviors,” he has declared, expressing his idea that the designer must be the interpreter of both real and virtual needs. Virtual needs, just the means to a consumers’ market.

His ideas are often inspired by everyday things, and the statement “Design demands observation” has become one of his many mottos. A street lamp was the springboard for the famous Arco lamp (1962), in which the light source is projected almost eight feet away from the marble base as if it were coming from the ceiling.^[5] While the Toio lamp (1962) was based on a car’s front reflector. The idea for an object sometimes comes to Castiglioni while he is working on an entirely separate assignment. Ideas can also derive from technological advances, like the introduction of the thin fluorescent tube which suggested the Tubino lamp (1951).

Castiglioni himself divides his work into various groupings. The Sella belongs to the category of Ready-made Objects, as do the Mezzadro (1957)—a stool composed of a mass-produced tractor seat, a bent steel bar, and a wing screw. His Ready-made Objects evolve like living things: the components of the Mezzadro stool have been updated as the manufacture of tractor seats has changed without damaging the purity of the object.^[6] Castiglioni refers to another grouping as Redesigned Objects, meaning traditional objects that he has perfected or updated according to current needs and technological developments. These include his outdoor caf tables (Cumano, 1979), ashtrays (Spirale, 1971), and bedside tables (Comodo, 1989). The Minimalist group contains his so-called Expressionistic Objects, such as the RR126 stereo system of 1966, endowed with eyes, movable ears, and a mouth.



RR 126 stereo system

Castiglioni’s design approach can best be understood within the context of the cultural climate of which he was a product, and which he in turn helped to shape.^[7] Like other Italian designers and architects such as Marco Zanuso and Ettore Sottsass, he benefited from a fortuitous combination of trends that has made Italian design a worldwide force. In part

because Italian culture has always been founded on a tradition of the fine arts and of skillful craftsmanship, and in part because the disruption of World War II had created a need for newly designed and produced objects to restore the country's quality of life, Italy was poised for a design renaissance in the 1950s.^[8] The seemingly disparate sectors of culture, technology, and the economy enjoyed harmonious cooperation toward the common goal of rejuvenation.^[9] Talented architects still looking for commissions met ambitious manufacturers eager to bring their pre-existing companies up to date or to boost their new enterprises. The relatively small size of their family-based companies and their attention to detail and craftsmanship caused them to take risks and embrace innovative design.^[10] These manufacturers put at the designers' disposal all their technical skill and resources, along with their knowledge of the technological breakthroughs occurring in the postwar period.^[11] The long-lasting relationships between designers and manufacturers that were established during that time — like those between Zanuso and Brionvega (television manufacturer), between Sottsass and Olivetti (typewriter and computer manufacturer), or between the Castiglioni and Flos (the lighting fixtures company)—were based on shared creative vision and understanding.^[12]

Castiglioni has often said, “What you need is a constant and consistent way of designing, not a style.” His own way has been to focus on understanding objects, basing his designs on a narrative approach in which observed or imagined need results in a satisfying design solution. Castiglioni has shown that while form and function are the main ingredients for successful design, they cannot be the designer's only concerns. His flexibility has allowed him to design a vast array of stylistically varied objects, applying his philosophy and methodology with wit, curiosity, and a combination of exuberance and understatement.

Words and Expressions

1. collaborate [kə'ləbəreɪt] *vi.* 合作
2. impact ['ɪmpækt] *n.* 影响, 效果
3. applied [ə'plaɪd] *adj.* 应用的, 实用的
4. polytechnic [ˌpɒli'teknik] *n.* 工艺学校
5. licensed ['laɪsənst] *adj.* 得到许可的
6. clarity ['klærɪti] *n.* 清楚, 透明
7. wit [wɪt] *n.* 智力, 才智, 智慧
8. evident ['eɪdɪnt] *adj.* 明显的, 显然的
9. sound [saʊnd] *adj.* 健全的, 可靠的, 合理的
10. nonetheless [ˌnʌnðə'les] *adv.* 虽然如此, 但是
11. acknowledge [ək'nɒlɪdʒ] *vt.* 承认
12. means [mi:nz] *n.* 手段, 方法
13. paradox ['pærədɒks] *n.* 似是而非的论点, 自相矛盾的话



14. engender [in'dʒendə] *v.* 造成
15. pivoting ['pivətiŋ] *adj.* 绕轴旋转的
16. garner ['gɑ:nə] *v.* 取得
17. incongruous [in'kɒŋgruəs] *adj.* 不调和的, 不适宜的
18. inspiration [ˌɪnspə'reɪʃən] *n.* 灵感
19. induce [in'dju:s] *vt.* 引起, 感应
20. pay phone 投币式公用电话
21. consequence ['kɒnsɪkwəns] *n.* 结果, 推论
22. probe [prəʊb] *vt.* (以探针等)探查, 查明
23. declare [di'kleə] *vt.* 断言, 宣称, 宣布, 宣告
24. interpreter [in'tə:prɪtə] *n.* 翻译员, 讲解员, 注释器
25. virtual ['vɜ:tʃuəl] *adj.* 虚的, 实质的
26. motto ['mɒtəu] *n.* 座右铭, 格言
27. reflector [ri'flektə(r)] *n.* 反射体, 反射镜
28. assignment [ə'saɪnmənt] *n.* 任务, (课外)作业
29. fluorescent [fluə'resənt] *adj.* 荧光的, 发荧光的
30. tube ['tju:b] *n.* 管, 管子
31. purity ['pjʊərɪti] *n.* 纯净, 纯洁, 纯度
32. expressionistic [ɪkˌspreʃə'nɪstɪk] *adj.* 表现主义的, 有表现派作风的
33. endow [in'dau] *v.* 捐赠, 赋予
34. fortuitous [fɔ:'tju(:)ɪtəs] *adj.* 偶然的, 幸运的
35. restore [ris'tɔ:] *vt.* 恢复, 使回复
36. renaissance [rə'neɪsəns] *n.* 复兴, 复活
37. harmonious [hɑ:'məunjəs] *adj.* 和谐的, 协调的
38. boost [bu:st] *v.* 推进
39. embrace [ɪm'breɪs] *vt.* 拥抱, 互相拥抱
40. disposal [dis'pəʊzəl] *n.* 处理, 处置, 支配
41. breakthrough ['breɪk'θru:] *n.* 突破
42. narrative ['nærətɪv] *adj.* 叙述性的
43. ingredient [in'gri:diənt] *n.* 成分, 因素
44. exuberance [ɪg'zju:bərəns] *n.* 繁茂, 充沛

Notes

1. The clarity and wit that characterizes their combined efforts is also evident in Achille's solo production from 1968 to the present day. “他们几兄弟共同设计的作品中所体现出的清晰明智的风格, 在阿契利从 1968 年独立从业后至今的作品中仍表现得非常明显。”combined efforts, 指他们兄弟几人合作设计的作品。characterize, 具有……的特征。
2. In other words, the designer must not take for granted any previous similar object,

must understand the reason for creating a new product or improving an existing one, and must be aware of the available resources. “换句话说讲,作为设计师,不可为前人的创造所束缚,要深刻理解自己创新或改良的缘由,并且对现有的物质技术条件要做到心中有数。”take...for granted, 认为理所当然。resource, 资源、财力, 这儿指物质技术条件等。

3. Dadaist: 达达派, 达达主义(1916-1922 年间兴起的颓废文艺流派)。
4. The Principal Design Component was in this case a new behavior, a consequence of a more probing understanding of an object's combined form and function, which is often the focus of Castiglioni's work. “在这个例子中,其基本设计要素就是某种新型的行为,由此对产品的形式与功能的结合做出更进一步的推断,这往往就是卡思提里奥尼工作中的焦点。”probing understanding, 试探性的、推测各种可能性的研究。
5. A street lamp was the springboard for the famous Arco lamp (1962), in which the light source is projected almost eight feet away from the marble base as if it were coming from the ceiling. “著名的 Arco 灯(1962)就是受了一种街灯的启发,其光源设于距离大理石灯座近 8 英尺的地方,看起来灯光好像是从天花板上投射下来的。”注意 as if 引导的虚拟句式。
6. His Ready-made Objects evolve like living things: the components of the Mezzadro stool have been updated as the manufacture of tractor seats has changed without damaging the purity of the object. “他所谓的‘成品的组合’能够像活的生物一般发生进化:如 Mezzadro 凳所采用的部件随着拖拉机座椅的改进而升级换代了,但该作品给人的整体感觉并无改变。”这个句子后半部分的正常语序应该是: as the manufacture of tractor seats has changed, the components of the Mezzadro stool have been updated without damaging the purity of the object.
7. Castiglioni's design approach can best be understood within the context of the cultural climate of which he was a product, and which he in turn helped to shape. 理解卡思提里奥尼的设计历程最好是联系相关的文化氛围,他是这种文化氛围的产物,反过来他又为其形成尽一己之力。
8. In part because Italian culture has always been founded on a tradition of the fine arts and of skillful craftsmanship, and in part because the disruption of World War II had created a need for newly designed and produced objects to restore the country's quality of life, Italy was poised for a design renaissance in the 1950s. 20 世纪 50 年代,意大利经历了一场“设计复兴”,部分是由于意大利文化植根于美术和手工艺传统,部分是由于二战造成的破坏使生活质量的提高有赖于新的设计与新的产品。
9. The seemingly disparate sectors of culture, technology, and the economy enjoyed harmonious cooperation toward the common goal of rejuvenation. 看起来并无关联的文化、科技、经济诸因素协调运作以求重现生机。
10. The relatively small size of their family-based companies and their attention to detail

and craftsmanship caused them to take risks and embrace innovative design. “在家庭作坊的基础上建立起来的企业规模较小但工艺精细,这使他们敢于接受那些有风险的新式设计。”

11. These manufacturers put at the designers' disposal all their technical skill and resources, along with their knowledge of the technological breakthroughs occurring in the postwar period. “这些厂家允许设计师自由支配其工艺技术和相关资源,还有战后在科技方面的突破创新等。” at somebody's disposal 由某人任意使用。
12. The long-lasting relationships between designers and manufacturers that were established during that time —like those between Zanuso and Brionvega (television manufacturer), between Sottsass and Olivetti (typewriter and computer manufacturer), or between the Castiglioni and Flos (the lighting fixtures company)—were based on shared creative vision and understanding. 在那一时期,设计师和厂商之间建立了持久和密切的联络,例如扎鲁索和布瑞维加(Brionvega,电视生产厂商)、索特萨斯和奥里维蒂(Olivetti,打字机和电脑厂商)、卡思提里奥尼和弗洛斯(Flos,照明设备厂商)等的合作就是建立在相互理解、乐于沟通的基础之上。

Exercises

Topics for oral discussion.

1. How to comprehend those concepts defined by Achille Castiglioni such as “Principal Design Component”, “Ready-made Objects” and “Redesigned Objects”?
2. What do you think about the long-lasting relationships between designers and manufacturers?



Lesson 9 Design Makes the Difference

Motorcycles, the objects of my fancy for years, appeal to many emotions, none related to the need for transportation. Much more so than cars, motorcycles reveal mechanical forms and details reminiscent of our early industrial history. Motorcycles also represent a link to the large animal world, which humans had to once rely upon for getting around. Their animal-like scale imbues them with certain animal qualities, like stump pulling power, swiftness or aggression with which their riders identify.^[1] The promise of experience and a reflection of self image lies at the core of the emotions that stir a motorcyclist's soul to covetousness.

Buying a motorcycle is an emotional act and appearance plays a very important role in inflating our expectations of experience. What automotive/motorcycle writer Peter Egan calls “garage factor”—the experience, after the thrill of a ride, back in the garage, admiring the shapes, the surfaces, proportions, materials, and mechanical details, the visual experience—continues to provide pleasure at rest.^[2]



Italian Ducatis, German BMWs, British BSAs, American Harleys all have “garage factor”. They do so because they have either evolved an aesthetic built on years of tradition, or they reflect the vision of a single designer. Most Japanese motorcycles, despite their brilliant engineering and manufacturing quality, lack the requisite allure. As Egan wrote, referring to one of

the “best of class” Japanese sport bikes, “once you’ve stopped, the show is over”.^[3]

For me, this phenomenon is purely a design problem, one MACHINEART could solve. Selecting a Kawasaki as a base, we set out to design and build the definitive Sport GT, otherwise known as a “Gentleman’s Express”, a motorcycle appealing to a more sophisticated and experienced enthusiast. Typically at least 30 years old with an income of \$40,000-plus, this rider desires the style and “emotional” kick of exotic, high performance machines, as well as the comfort of a wide seat, relaxed riding position, room to carry a small amount of gear, and greater safety. High priced European makers dominate the market, so there is an opportunity for wider market penetration with less costly products.

We set three goals:

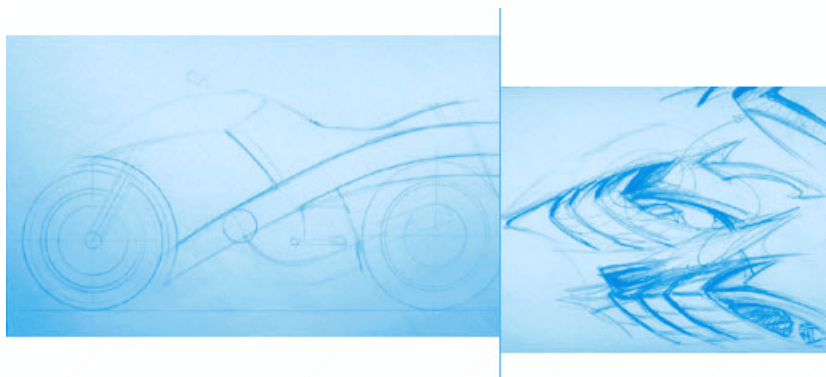
- 1) Demonstrate that it is possible to design emotion and allure into a mass market

Japanese product by emphasizing the beauty of machinery — the cornerstone of motorcycle enthusiasts' pleasure—while being true to the formal principles of 3-D design.

2) Solve functional and rider comfort problems common in many motorcycles.

3) Propose to Kawasaki a design that would help to raise interest in and increase the sales of its competent.

Defining the basic gesture of the design was fundamental to the success of all that followed. Starting from my first sketch of a rising arc, like a spray of water thrown back by a spinning front wheel, the form evolved true to the intent of implying pent-up energy and the muscular stretch of an animal at speed.^[4] My team of three, including designers J rg Schlieffers, a gifted sculptor, and Bruce Scardilli, a magician with plastic and sheet metal, went through the usual process of making a clay model, plaster and rubber molds, fiberglass body parts, stainless steel and aluminum hardware.



While the MK9 did start out as a concept prototype, it was determined that no concessions would be made that would limit the bike to being a design exercise. Unlike most design concepts, the MACHINEART Kawasaki is a fully functional, rideable machine. It had to have rear view mirrors, it had to have turn signals, and they had to look good. Rather than placing the rear view mirrors in their traditional position above the handle bars, the mirrors of the MK9 are low and forward on the same plane as the instrument panel. This not only makes good ergonomic sense by reducing the amount of time it takes for the eyes to focus from one place to another, but provides a rear view past the rider's waist uninterrupted by forearms.^[5] The mirror serve double duty by functioning as turn signals, supported by airy stainless steel struts to reduce mass and present a sleeker profile. Rear turn signals combine with the tail lamp in one simple part.

The MK9 design also reduces the time needed to remove body panels for servicing, while locating most fasteners off the exterior for a cleaner appearance. The large side panels and top cap are one piece moldings that are removable with just four bolts each.

The comfortable seat is upholstered in a water, soil, and stain repellent 100% Cordura Nylon for breath ability on hot summer rides. The seat wraps around the gas tank area to keep a rider's knees from damaging painted surfaces and to provide grip as the rider shifts

position in turns.^[6] The “metal” fabric color mimics the finish of the unpainted metal parts.

Many parts of the MK9, such as foot pegs and side stand are machined from aluminum or fabricated from stainless steel. The large, oval section of stainless steel exhaust collector shouts “power”, while engine castings and aluminum parts are sand blasted and clear coated, rather than painted, to display the beauty of metal. Matte finish natural metal contrasts with the deep, high gloss of the pearl polyurethane paint.

I believe we have proven that a visually exciting, ergonomically successful package can be produced within the parameters of existing engine and chassis tooling and that “high concept” doesn’t necessarily mean high price.^[7] If mass produced, the MK9 would be projected to sell for below \$10,000, competing very favorably with the finest European products.

While the machine certainly has “garage factor”, it also has something that only a ride could reveal; the sense that it is more than the sum of its parts. The high timbre throb of its oval exhaust, the sculpting of its glossy yellow orange body, the natural detailing of the metal hardware all combine to give it an exotic character that takes it beyond the common running gear that lies beneath it. It stirs the emotions and provides pleasure. Design made the difference.^[8]

Words and Expressions

1. fancy [ˈfænsi] *n.* 爱好, 迷恋, 想象力
2. appeal [əˈpi:l] *vi.* 求助, 诉请, 要求
3. reveal [riˈvi:l] *vt.* 展现, 显示, 揭示, 暴露
4. imbue [imˈbju:] *v.* 浸透
5. aggression [əˈɡreʃən] *n.* 进攻, 侵略
6. covetous [ˈkʌvɪtəs] *adj.* 贪婪的, 妄想的
7. inflate [inˈfleɪt] *vt.* 使膨胀, 使得意
8. proportion [prəˈpɔ:ʃən] *n.* 比例, 均衡
9. evolve [iˈvɒlv] *v.* (使)发展, (使)进展, (使)进化
10. requisite [ˈrekwɪzɪt] *adj.* 需要的, 必不可少的, 必备的
11. allure [əˈljʊə] *n.* 吸引
12. phenomenon [fiˈnɒmɪnən] *n.* 现象
13. sophisticated [səˈfɪstɪkeɪtɪd] *adj.* 久经世故的
14. enthusiast [inˈθju:ziæst] *n.* 热心家, 狂热者
15. gear [ɡiə] *n.* 装备
16. dominate [ˈdɒmineɪt] *v.* 支配, 占优势
17. penetration [penɪˈtreɪʃən] *n.* 穿过, 渗透, 突破
18. demonstrate [ˈdɛmənstreɪt] *vt.* 示范, 证明, 论证
19. mass market 大量市场

20. cornerstone ['kɔːnəstəʊn] *n.* 墙角石, 基础
21. propose [prə'pəʊz] *vt.* 计划, 建议, 向……提议
22. gesture ['dʒestʃə] *n.* 姿态, 手势, 表示
23. spin [spin] *v.* 旋转
24. imply [im'plai] *vt.* 暗示, 意味
25. pent-up *adj.* 幽闭的, 被压抑的
26. fiberglass ['faɪbəglɑːs] *n.* 玻璃纤维, 玻璃丝
27. aluminum [ə'ljuːmɪnəm] *n.* [化]铝
28. concession [kən'seɪʃən] *n.* 让步
29. rear [riə] *adj.* 后面的, 背面的, 后方的
30. uninterrupted [ˌʌnɪntə'rʌptɪd] *adj.* 不停的, 连续的, 未受干扰的
31. airy ['eəri] *adj.* 空中的, 轻快的
32. ergonomic [ɪəːɡəʊ'nɒmɪk] *adj.* 人类工程学的
33. fastener ['fɑːsnə] *n.* 扣件, 使系牢之物
34. bolt [bəʊlt] *n.* 门闩, 螺钉
35. upholstered [ʌp'həʊlstəd] *adj.* 经过布置的, (沙发等)装软垫的
36. grip [ɡrɪp] *n.* 掌握, 控制, 把手
37. mimic ['mɪmɪk] *vt.* 模仿, 模拟
38. polyurethane [ˌpɒli'juəriθeɪn] *n.* [化]聚亚安酯
39. chassis ['ʃæsi] *n.* 底盘
40. timbre ['tɪmbə] *n.* 音色, 音质
41. throb [θrɒb] *n.* 悸动, 脉搏
42. exhaust [ɪɡ'zɔːst] *n.* 排气, 排气装置

Notes

1. Their animal-like scale imbues them with certain animal qualities, like stump pulling power, swiftness or aggression with which their riders identify. “摩托车的规模恰与动物类似,而这正使它们具备某种动物的品性:那沉重的启动力,那行驶中的迅疾,还有动物般的富于侵略性,这都是其驾驭者所认同的。”identify with,认为……一致。
2. What automotive/motorcycle writer Peter Egan calls “garage factor”—the experience, after the thrill of a ride, back in the garage, admiring the shapes, the surfaces, proportions, materials, and mechanical details, the visual experience—continues to provide pleasure at rest. “汽车与摩托车的专栏作家彼得·艾根称之为‘显摆要素’——行驶之余,人们会在摆放坐骑之处细细赏鉴其造型、外表、比例、材料乃至机械部件的细节,这是某种体验,视觉方面的体验——将带来持续的快感。”garage 本义是“车库、汽车间”的意思,这儿根据其摆放车辆的含义,结合上下文,将 garage factor 译为“显摆要素”。
3. Most Japanese motorcycles, despite their brilliant engineering and manufacturing quality,

lack the requisite allure. As Egan wrote, referring to one of the “best of class” Japanese sport bikes, “once you’ve stopped, the show is over”. 而大多数日本产的摩托车,除了机械部件的精良和制造工艺的完善外,缺乏应有的魅力。艾根曾就某种“最佳档次”的日本运动车型评论说:“一旦停止行驶,日本车带给你的快感也就烟消云散。”

4. Starting from my first sketch of a rising arc, like a spray of water thrown back by a spinning front wheel, the form evolved true to the intent of implying pent-up energy and the muscular stretch of an animal at speed. “我的第一张草图首先勾出的轮廓是一个拱起的圆弧,颇似旋转的前轮在水中激起的浪涛,这种形态经演变,喻示着被抑制的能量以及猛兽一跃而起时强健肌肉的张力。” evolve, (使)进展, (使)进化。这儿指草图在初始轮廓的基础上逐渐演变。
5. This not only makes good ergonomic sense by reducing the amount of time it takes for the eyes to focus from one place to another, but provides a rear view past the rider’s waist uninterrupted by forearms. 这样一来,不仅从人机学的角度出发,减少了驾驶者的眼睛来回巡视所需的时间,而且它提供的视角是人的腰部后方,不会被前臂挡住。
6. The seat wraps around the gas tank area to keep a rider’s knees from damaging painted surfaces and to provide grip as the rider shifts position in turns. “车座环包住油箱以防止驾驶者的膝盖蹭伤油漆层,同时在车座上提时加强紧固性。” keep sb. from doing sth. 阻止某人做某事。
7. I believe we have proven that a visually exciting, ergonomically successful package can be produced within the parameters of existing engine and chassis tooling and that “high concept” doesn’t necessarily mean high price. 我认为我们已经证明,在现有的引擎与底座设施的基础上可以进行符合人机学原理且外观绚丽的包装,而且“高品位”不一定意味着高价格。
8. The high timbre throb of its oval exhaust, the sculpting of its glossy yellow orange body, the natural detailing of the metal hardware all combine to give it an exotic character that takes it beyond the common running gear that lies beneath it. It stirs the emotions and provides pleasure. Design made the difference. “那椭圆排气管的高声律动,那如雕塑般的鲜亮的橘黄色车身,那金属部件在细节方面的自然观感,所有这一切综合起来,赋予其某种异国情调,远远超出其所包含的机械部件。它带来激情,带来快乐。而这正是设计的功效。” Design made the difference. 指设计产生的效果较原型有根本的差异,此处意译为“设计带来功效”。

Exercises

Translate the following passage into Chinese.

Traditional helmet design focuses primarily on aerodynamics and forced convection (cooling air flow through the helmet), since the weight reduction seems to have bottomed-

out with most new helmets ranging from only 6-9 ounces. The aerodynamics are of little concern to mountain bikers (especially to the vast majority who do not race) due to the nature of the sport—a greater percentage of time is spent riding slowly (or even carrying) the bike uphill than during the quick descents. Traditional helmets focus on creating channels for air to move in through the front of the helmet, over the head, and out the posterior. The effectiveness of this depends greatly on a static head position, more characteristic of road biking. The design problem is how to address the different conditions of mountain biking, while making the helmets as protective, lightweight, and cool.



Unit Four

Special Topic about Graphic Design



Lesson 10 Susan Kare — The Designer Who Made the Mac Smile



Lesson 11 Rethinking Post Cards



Lesson 12 Integrated Branding



Lesson 13 Mix-and-match Brochure

Lesson 10 Susan Kare — The Designer Who Made the Mac Smile

Susan Kare's designs have become an integral part of the computer culture. She is a 2001 recipient of the Chrysler Design Award. Kare, whose office is based in San Francisco, designed most of the distinctive icons, typefaces and other graphic elements that gave the original Macintosh computer its characteristic appearance.^[1]

A wise person plans life, but only a fool expects things to go as planned. In 1979, armed with a Ph. D. in fine arts from New York University and time spent working in graphic design at the Franklin Institute in Philadelphia, Kare took a job as an assistant curator at the Fine Arts Museums of San Francisco. Then an old friend from high school, Andy Hertzfeld, one of the original programmers on Apple's Macintosh project, called to say that the company needed someone to design proportional fonts and icons for a revolutionary point-and-click technology.^[2] This led to three years at Apple and put Kare on the leading edge of a whole new field of graphic design.



Unlike earlier computers, the Macintosh featured a bitmapped display in which each point of light, or pixel, on the screen was individually controlled by a single bit of computer data. It was a matter of deciding which bits to turn on and turn off. The Macintosh icons consist of a grid 30 pixels by 30 pixels. 900 dots in all. "I pay attention to every dot", Kare said. "the tile mosaics of the romans can be thought of as an early form of bit-mapped graphics, similar techniques appear in medieval weavings and tapestries."^[3]

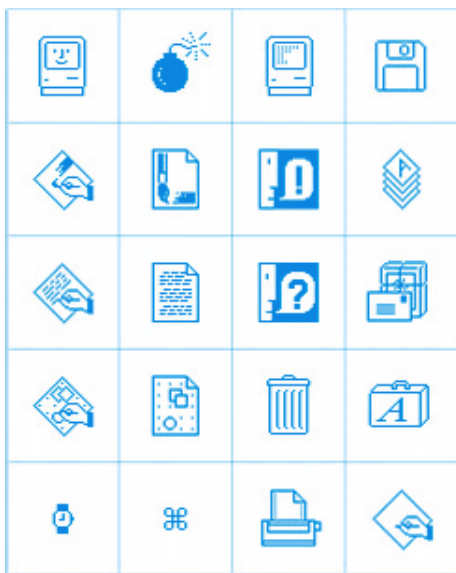
Her icons tend to be rendered in bright, primary colors. "just because you have millions of colors doesn't mean that you have to use them all the time", she said.

Adding too many details to an icon renders the result less legible on a computer screen. But using too few details obscures the meaning of the icon.^[4]

"I've done trash trucks, trash bags, plastic garbage cans, aluminum trash cans, wire trash baskets, wastebaskets and even fires", she said, referring to the variations on icons for delete. "I believe that good icons are more akin to road signs rather than illustrations, and ideally should present an idea in a clear, concise, and memorable way."^[5]

She does not strive to make the action represented by each icon instantly recognizable. Her goal is to make them easy to remember.^[6] "I would say an icon is successful if you could tell someone what it is once and they don't forget it", she said. "Some icons are easy because they're nouns; a calendar, for example," Kare said. "but verbs are hard to do.

Undo is especially hard. I struggle year in and year out about undo.”



some of Macintosh's icons designed by Susan Kare

Susan Kare's hero is Paul Rand, the great graphic designer who created the IBM and the UPS logos.^[7] So although Kare works in Lilliputian scale, it seems especially appropriate that her screen icon designs for Apple's Macintosh and Microsoft's Windows software eventually may be even more familiar and subtly influential than those of her famous exemplar.^[8]

Her goal is to help software writers improve the overall “look and feel” of their products, from the borders on the overlapping windows to the drop-down menus.

The Macintosh set the standard for how computers could appeal to a broad new group of nontechnical people. Every software designer soon dreamed of having his or her program achieve the same level of quasi-religious adoration as the Macintosh.^[9]

Since leaving Apple in the mid-80s after the chairman, Steve Jobs, was forced out, she has created hundreds of icons, including most of those featured in Windows 3.0, which was Microsoft's first successful attempt to reproduce a Macintosh-like experience on IBM-compatible personal computers. She even designed many of the playing cards in the solitaire game included in Windows programs.

More recently, the growth of the Internet's graphical World Wide Web has put a new premium on graphics. As a result, Ms. Kare is busier than ever.

This spring, IBM hired her to spruce up the next version of its OS/2 operating system, which will be officially released next month. Although IBM has largely conceded defeat in its quixotic battle against Windows, the company is still trying to give OS/2 the sex-appeal that it has always lacked.

“Even though we were a technology leader, people really didn't think of OS/2 as something fun to use,” said Jeff Howard, OS/2's worldwide brand manager. “One of the main reasons we went to Susan was not only because she has an unmatched reputation but because she has that sense of fun which we wanted.”^[10]

That sense of fun has become Ms. Kare's trademark. “Her style is very thoughtful in the way that she creates a look and feel that is very friendly,” said Vic Zauderer, manager of information design at Netobjects Inc. in Redwood City, Calif. Ms. Kare helped design the look of Fusion, Netobject's new programming tool that enables people to create pages for

the World Wide Web.

“I’d rather do the work than be out representing the business.” Current work that intrigues her is having the opportunity to improve the quality of small monochrome icons and typefaces in fast-proliferating handheld devices, in addition to the larger and more colorful images on computer monitors.^[11] Kare began to master a peculiar sort of minimal pointillism and spent her days designing understandable visual metaphors for computer commands. “I still spend my days turning dots on and off and I’m always perfecting scissors.”

Words and Expressions

1. integral [ˈɪntɪgrəl] *adj.* 构成整体所必需的,组成的,主要的,必备的
2. recipient [riˈsɪpiənt] *n.* 接受者; 领(承) 受人
3. distinctive [disˈtɪŋktɪv] *adj.* 与众不同的, 有特色的
4. typeface [ˈtaɪpfeɪs] *n.* 字体, 字样
5. characteristic [ˌkærɪktəˈrɪstɪk] *adj.* 特有的, 表示特性的
6. appearance [əˈpiərəns] *n.* 外貌, 外观
7. assistant [əˈsɪstənt] *adj.* 辅助的, 助理的
8. curator [kjuəˈreɪtə] *n.* 馆长, 监护人
9. proportional [prəˈpɔːʃənəl] *adj.* 比例的, 成比例的, 相称的, 均衡的
10. map [mæp] *v.* 映射
11. pixel [ˈpɪksəl] *n.* (显示器或电视机图像的)像素
12. mosaic [məˈzeɪɪk] *n.* 镶嵌, 镶嵌图案, 镶嵌工艺
13. Roman [ˈrəʊmən] *n.* 罗马人
14. medieval [ˌɪmediˈi:vəl] *adj.* 中世纪的, 仿中世纪的
15. weave [wi:v] *n.* 编法, 织法, 编织
16. tapestry [ˈtæpɪstri] *n.* 织锦, 挂毯
17. primary colors 红, 黄, 蓝三原色
18. legible [ˈledʒəbl] *adj.* 清晰的, 易读的
19. obscure [əbˈskjuə] *vt.* 使暗, 使不明显
20. trash [træʃ] *n.* 垃圾, 废物
21. aluminum [əˈljʊːmɪnəm] *n.* [化] 铝
22. wire [ˈwaɪə] *adj.* 金属丝制的
23. wastebasket [ˈweɪstˌbɑːskɪt] *n.* 废纸篓
24. akin [əˈkɪn] *adj.* 同族的, 类似的
25. concise [kənˈsaɪs] *adj.* 简明的, 简练的
26. strive [straɪv] *v.* 努力, 奋斗, 力争, 斗争
27. recognizable [ˈrekəɡnaɪzəbl] *adj.* 可认识的, 可辨认的, 可公认的, 可认知的
28. Lilliputian [lɪlɪˈpjuːʃɪən] *adj.* 小人国居民的
29. appropriate [əˈprəʊpriət] *adj.* 适当的

30. subtly ['sʌtli] *adv.* 敏锐地, 精细地, 巧妙地
31. influential [ɪnflu'entʃəl] *adj.* 有影响的, 有势力的
32. exemplar [ɪg'zemplə] *n.* 模范, 榜样, 标本
33. overall ['əʊvərɔ:l] *adj.* 全部的, 全面的
34. overlap ['əʊvə'læp] *v.* 与……交叠
35. appeal to 有吸引力
36. quasi ['kwɑ:zi] *adj.* 类似的
37. religious [ri'lɪdʒəs] *adj.* 信奉宗教的, 虔诚的, 宗教上的, 修道的, 严谨的
38. adoration [ædə'reɪʃən] *n.* 崇拜, 爱慕
39. compatible [kəm'pætəbl] *adj.* 谐调的, 一致的, 兼容的
40. solitaire [səli'teə] *n.* 单人纸牌戏, 单人跳棋
41. premium ['prɪmjəm] *n.* 奖赏, 奖金
42. spruce up 打扮整齐
43. concede [kən'sɪd] *vt.* 勉强, 承认, 退让
44. quixotic [kwɪk'sɒtɪk] *adj.* 堂吉诃德式的, 狂想家的
45. lack [læk] *vi.* 缺乏, 没有
46. unmatched [ʌn'mætʃt] *adj.* 无比的, 无匹敌的, 不相配的
47. reputation [ˌrepju(:)'teɪʃən] *n.* 名誉, 名声
48. trademark ['treɪdmɑ:k] *n.* 商标
49. thoughtful ['θɔ:tfʊl] *adj.* 深思的, 有思想性的, 体贴的, 关切的

Notes

1. Kare, whose office is based in San Francisco, designed most of the distinctive icons, typefaces and other graphic elements that gave the original Macintosh computer its characteristic appearance. “卡尔的事务所设于旧金山, 她设计的那些别致的图标、字体以及其他一些图形元素赋予早期的麦金塔电脑特色鲜明的外观。”Macintosh: (Mac)麦金塔机, 苹果公司生产的某种型号的计算机, 配备最早的图形界面操作系统。
2. Then an old friend from high school, Andy Hertzfeld, one of the original programmers on Apple's Macintosh project, called to say that the company needed someone to design proportional fonts and icons for a revolutionary point-and-click technology. “当时她的一位高中时代的旧友安迪·赫兹菲尔德, 苹果公司麦金塔电脑项目的原始程序编写者之一, 打电话来说公司正需要人来为一种创新“点击”技术设计比例均衡的字体与图标。”point-and-click: 指用鼠标进行电脑操作。
3. The Macintosh icons consist of a grid 30 pixels by 30 pixels. 900 dots in all. “I pay attention to every dot”, Kare said. “the tile mosaics of the romans can be thought of as an early form of bit-mapped graphics, similar techniques appear in medieval weavings and tapestries.”麦金塔的图标栅格含 30×30 个像素, 共 900 个点。“我对每个点都小心在意,”卡尔说, “罗马人的砖瓦镶嵌工艺可以看作原始的位映射图形, 中世

纪的编织挂毯也是如此。”

4. Adding too many details to an icon renders the result less legible on a computer screen. But using too few details obscures the meaning of the icon. 图标细节过多会使其在屏幕上显示的效果不甚清晰,但细节过少又会使图标的含义模糊。
5. I believe that good icons are more akin to road signs rather than illustrations, and ideally should present an idea in a clear, concise, and memorable way. 我认为好的图标更接近于交通标志而不是插图,应该用清晰、简练和令人难忘的形式来表达意图。
6. She does not strive to make the action represented by each icon instantly recognizable. Her goal is to make them easy to remember. 她并不把力气花在图标的易识别性上。她的目标是让图标更容易被人记住。
7. IBM: 美国国际商用机器公司 UPS: 美国联合包裹快递服务公司
8. So although Kare works in Lilliputian scale, it seems especially appropriate that her screen icon designs for Apple's Macintosh and Microsoft's Windows software eventually may be even more familiar and subtly influential than those of her famous exemplar. “尽管卡尔在更小的图像范围内工作,但看起来她为苹果的麦金塔电脑和微软的视窗软件所设计的屏幕图标可能比她那著名的崇拜对象所作的更令人感到亲近,也更有影响力。” Lilliputians, 源自乔纳森·斯威夫特所作的《格列佛游记》。这儿指苏珊·卡尔的图标设计较之一般的平面设计,其规模较小。
9. Every software designer soon dreamed of having his or her program achieve the same level of quasi-religious adoration as the Macintosh. “每个软件设计人员很快就梦想着自己的程序能像麦金塔电脑那样得到近乎宗教热般的推崇。” quasi-religious, 类似于宗教性质的。
10. One of the main reasons we went to Susan was not only because she has an unmatched reputation but because she has that sense of fun which we wanted. 我们来找苏珊不仅因为她有着无可匹敌的声誉,还因为她有我们所需要的对于趣味性的感受。
11. Current work that intrigues her is having the opportunity to improve the quality of small monochrome icons and typefaces in fast-proliferating handheld devices, in addition to the larger and more colorful images on computer monitors. 目前的工作中激发她的兴趣的是有机会在迅速发展的手持设备领域提高单色小图标的表现能力,这对于电脑屏幕上那些更大、色彩更丰富的图形是一种补充。

Exercises

Decide whether the following statements are true (T) or false (F) according to the content of the text.

1. Apple's Macintosh project was the first one to apply the point-and-click technology.

2. The Macintosh icons consist of a grid 36 pixels by 36 pixels.
3. Susan Kare thought that good icons were more akin to illustrations rather than road signs.
4. Susan Kare strived to make the action represented by each icon easy to remember rather than instantly recognizable.



Lesson 11 Rethinking Post Cards

If you think post cards are for nothing more than “wish you were here” messages, think again. Post cards are serious marketing tools—tiny billboards with big missions. They are one of those often-used but little analyzed marketing mediums—a perfect platform for some “jolt thinking.”^[1] Jolt thinking questions the basic premise—the what, why, and how of doing something. How? By answering three questions. What is the purpose? Why is it done the way it’s done? And how can I do it most effectively?

What is the purpose of a post card?

“Greetings from” and rotating racks decorated with pictures of places great and small—those are the type of messages I associate with post cards—a narrow view that needs expanding. In truth, the marketing potential of a simple 3 1/2 by 5 inch card is unbounded. You can show something such as a photograph of a new product, a remodeled showroom or the impressive gear you use to provide your service.^[2] Say something by providing your sales staff with an inexpensive format for sending a handwritten message to customers. You can double your advertising impact by sending cards to your mailing list with a reprint of your magazine ad. Send a reminder of an upcoming event. Ask for an appointment and follow up with a phone call. Step one? Establish a clear mission for your card.

Why is it done the way it’s done?

Why are post cards designed the way they are? For reasons of cost and contact. First, since private postal cards were authorized by Congress in the late 1800’s, they have been among the least expensive way to put a printed piece in the hands of your prospect (at this writing, a mere \$0.20 or less). And because a standard post card can’t be smaller than 3 1/2 by 5 inches or larger than 4 1/4 by 6 inches it is easy to handle, sort, and deliver. Plus, the design improves your odds of making contact. A post card message is out in the open, eliminating the real possibility your prospect might toss a sealed envelope.^[3] But jolt thinking questions even these conventions. If, for example cost is less important than impact, you may reject convention and spend a few cents more (\$0.32 or less) to mail a card up to 6 1/8 by 11 1/2 inches—a size that demands more attention. By analyzing why things are done the way they are, you see if the premise serves you. If not—adopt a new, unique strategy.

How can I do it most effectively?

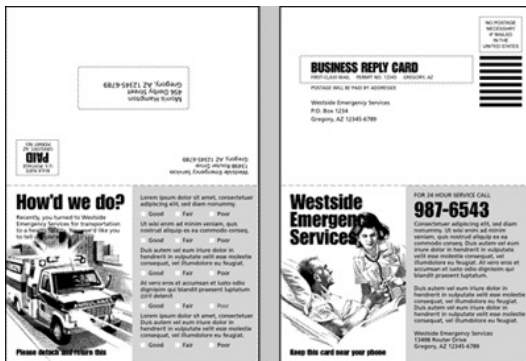
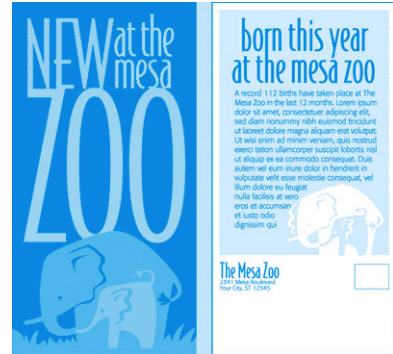
With your mission and a strategy established, the challenge is to execute effectively. Let’s say you have a list of a few hundred prospects with whom you hope to establish a relationship. You could use the shotgun approach and run a series of ads in a local publication that you hope they might see. Or you could pinpoint your prospects by printing a



half dozen series of post cards, each featuring a different advantage of doing business with you, and mail them, one each month for the next six months. Which would be more effective? Formula thinking says advertising would. But jolt thinking challenges you to adopt new ways of doing old things. Let's do some brainstorming. Start with these post card ideas and use the what, why, and how to create your own variations. ^[4]

1. Bust the size barrier

Once you exceed the 4 1/4 by 6 inch maximum for a standard-sized card, you may as well take advantage of the 6 1/8 by 11 1/2 inch maximum. You'll pay extra to mail it, but this super-sized format allows more dramatic graphics and a more detailed message. A card such as this is typically printed on stock that is coated on one side—you print color on the coated side, black and white on the uncoated side. This allows you to strike a balance between the impact of color and the reality of budget restraints. ^[5]



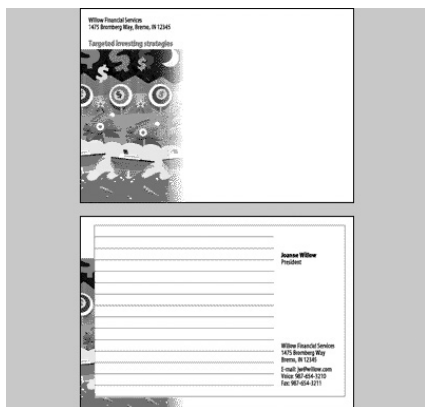
2. Request a response

Every good marketing piece has a specific call to action. Why not ask your prospect to respond on the spot? This post card has two missions—first, to request some survey information. The “How’d we do?” half is detached and returned to the sender by business reply mail. The second half, labeled “Keep this card by your phone,” is a way to keep the company’s name in front of the customer. The postage for this 2-card format is higher, but the added value can be well worth it.

3. Work the click

The old-fashioned picture post card is a theme you can use to your advantage. This design plays on what you expect a post card to be. But what looks like a souvenir from a museum is actually an announcement from a restaurant. A painting by the Impressionist Monet graces one side, the message, set in elegant type is opposite.





5. Create a ticket

When you use a post card as a discount coupon or a ticket to an event, you raise the possibility of a response. The message here is obvious—bring the card in and get a discount. Does this design look as if it printed in more than one color? It's not. It is a single color printed in a variety of tints—a frugal solution to a tight printing budget. [6]



4. Make the contact

The reason direct mail is all dressed up with fonts and graphics is because it wasn't long ago letters and cards were mostly handwritten—fancy type and pictures were something different. Today, the opposite true? Don't you pay special attention to a handwritten message? The idea here is to print a supply of post cards on which you can jot down messages that keep you in the front of your customer's mind.



6. Publish a mystery

You may have seen this technique used on billboards—pieces are added one at a time until, one day, you drive by and discover the total message.

The same type of mystery message can be posted and solved in a series of post cards. You simply divide the finished message into puzzle pieces and sent them in sequence. In most cases, the cost

of printing cards drops substantially when you print several different designs at the same time—you may be surprised to find how practical this possibility is.

Words and Expressions

1. message ['mesɪdʒ] *n.* 消息, 通信, 信息, 音讯
2. marketing ['mɑ:kɪtɪŋ] *n.* 行销, 买卖
3. billboard ['bɪlbɔ:d] *n.* (户外)布告板, 揭示栏, 广告牌
4. mission ['mɪʃən] *n.* 使命, 任务
5. medium ['mi:dʒəm] *n.* 媒体, 方法, 媒介
6. jolt thinking 询证法
7. premise ['premɪs] *n.* 前提, 预述, 假定

8. potential [pə'tenʃ(ə)l] *n.* 潜能, 潜力
9. unbounded [ˈʌn'baʊndɪd] *adj.* 极大的
10. associate with 与……相关联
11. impressive [im'presɪv] *adj.* 给人深刻印象的, 感人的
12. impact [ˈɪmpækt] *n.* 影响, 效果
13. ad 是 advertisement“广告”的缩略形式
14. appointment [ə'pɔɪntmənt] *n.* 约会, 指定
15. reminder [rɪ'maɪndə] *n.* 提醒, 暗示
16. mission [ˈmɪʃən] *n.* 使命, 任务
17. authorize [ˈɔːθəraɪz] *v.* 审定, 授权
18. Congress [ˈkɒŋɡres] (美国等国的)国会, 议会
19. sort [sɔːt] *v.* 分类, 拣选
20. odds [ɒdz] *n.* 可能的机会, 成败的可能性, 优势, 几率
21. adopt [ə'dɒpt] *vt.* 采用, 收养
22. strategy [ˈstrætɪdʒi] *n.* 策略, 军略
23. challenge [ˈtʃælɪndʒ] *n.* 挑战
24. execute [ˈeksɪkjʊt] *vt.* 执行, 实行, 完成
25. shotgun [ˈʃɒtgʌn] *n.* 散弹猎枪, 鸟枪
26. approach [ə'prəʊtʃ] *n.* 方法, 步骤, 途径, 通路
27. pinpoint [ˈpɪnɪpɔɪnt] *v.* 查明
28. formula [ˈfɒmjʊlə] *n.* 公式, 规则
29. brainstorming [ˈbreɪnɪstɔːmɪŋ] *n.* 自由讨论, 发表独创(创造)性意见, 智力爆发
30. variation [ˌvæəri'eɪʃən] *n.* 变更, 变化, 变异, 变种
31. bust [bʌst] *vt.* 破裂
32. barrier [ˈbæəriə] *n.* (阻碍通道的)障碍物, 栅栏, 屏障
33. exceed [ɪk'siːd] *vt.* 超越, 胜过
34. budget [ˈbʌdʒɪt] *n.* 预算
35. restraint [rɪs'treɪnt] *n.* 抑制, 制止, 克制
36. request [rɪ'kwest] *vt.* 请求, 要求
37. response [rɪs'pɒns] *n.* 回答, 响应, 反应
38. on the spot 当场
39. survey [sə'vei] *n.* 测量, 调查
40. detached [dɪ'tætʃt] *adj.* 分开的, 分离的
41. cliché *n.* [法] 电铸板, 铅板
42. to sb.'s advantage 对……有利
43. souvenir [ˈsuːvəniə] *n.* 纪念品
44. announcement [ə'naʊnsmənt] *n.* 私人告示
45. grace [ɡreis] *vt.* 装饰, 使优美
46. elegant [ˈelɪɡənt] *adj.* 文雅的, 端庄的, 雅致的
47. jot down 草草记下



48. discount ['diskaunt] *n.* 折扣
49. coupon ['ku:pən] *n.* 息票, 商家的优待券
50. tint [tint] *n.* 色调, 色度
51. frugal ['fru:gəl] *adj.* 节俭的, 朴素的
52. budget ['bʌdʒɪt] *n.* 预算
53. mystery ['mɪstəri] *n.* 神秘, 神秘的事物
54. substantially [səb'stænf(ə)li] *adv.* 充分地

Notes

1. Post cards are serious marketing tools—tiny billboards with big missions. They are one of those often-used but little analyzed marketing mediums—a perfect platform for some “jolt thinking”. “明信片是正规的营销工具——用以承载大量信息的小小广告牌。它们属于那种常被使用但很少被分析的营销中介——可以用来作为‘询证法’的佳例。”platform, 讲台, 讲坛; 这儿指用来作为分析的例证。
2. In truth, the marketing potential of a simple 3 1/2 by 5 inch card is unbounded. You can show something such as a photograph of a new product, a remodeled showroom or the impressive gear you use to provide your service. 实际上, 一张 3 英寸半乘以 5 英寸的卡片的市场潜力是相当大的。你可以展示某个新产品的照片、一方新打造的展厅或某个你提供给客户的关键零部件。
3. Plus, the design improves your odds of making contact. A post card message is out in the open, eliminating the real possibility your prospect might toss a sealed envelope. “另外, 明信片的设计加大了联系的机会。明信片的内容是显露在外的, 由于信封封闭而被接收者拒绝拆看的可能性就被消除了。”prospect, 指潜在的客户。
4. Formula thinking says advertising would. But jolt thinking challenges you to adopt new ways of doing old things. Let's do some brainstorming. Start with these post card ideas and use the what, why, and how to create your own variations. 常规思路会认为广告更有效。但询证思维会挑动你去采用新的方法。让我们来点头脑风暴吧。从明信片的主意开始, 用什么、为什么、怎么样来产生你自己的变革。
5. A card such as this is typically printed on stock that is coated on one side—you print color on the coated side, black and white on the uncoated side. This allows you to strike a balance between the impact of color and the reality of budget restraints. 这样的一张卡片通常只有一面套印——你可以将彩色印在这一面, 另一面没有套印的只能印黑白的内容。这就使得你能在色彩效果和预算限制间求取平衡。
6. Does this design look as if it printed in more than one color? It's not. It is a single color printed in a variety of tints—a frugal solution to a tight printing budget. 这张卡片的设计看起来像是用多种色彩印刷的吧? 其实不是。它是用了同一色彩的几种不同的色度——在预算很紧的情况下不失为务实的解决方法。



Exercises

Decide whether the following statements are true (T) or false (F) according to the content of the text.

1. The design of postcard improves your odds of making contact because the message is out in the open, eliminating the real possibility your prospect might toss a sealed envelope.
2. No effort can be made to gain a balance between the impact of color and the reality of budget restraints.
3. Postcard, just the same as every good marketing piece, has a specific call to action.
4. Mystery message can be posted and solved in a series of post cards.



Lesson 12 Integrated Branding

Like it or not, your organization and the products or services it sells, have a brand. It is the sum of all the impressions your prospects and customers collect from the first time they hear your voice, see your brochure, or link to your Web site. And if you don't take branding seriously, you're leaving a critical piece of the marketing puzzle to little more than chance.^[1]

Establish the idea behind the brand

Advertising pioneer David Ogilvy referred to a brand as a “product's personality its name, its packaging, its price, the style of its advertising, and above all, the nature of the product itself.” How important is your personality to your everyday life? That's how important your brand is to your business.

The brand is less about your organization than it is about the product or service it offers.^[2] Customers buy a product or service because it offers a benefit—it solves a problem, it saves money or time, it supports their attitudes or beliefs, it is pleasing to their senses, and so on. They favor a particular company because it offers the best price on a widely available product, it provides better service, has a superior reputation, and so on.

The first step in creating a new brand, or fleshing out an existing one, is to define those benefits. They should be the very essence of your organization—the foundational elements of every marketing effort and advertising campaign. Defining those benefits is the conceptual side of branding, but I want to focus on the other side—the visual side.^[3]

Develop a visual palette

I call the visual elements we use to present those brand ideas, a visual palette. It includes all of the basic components you use to design most—a logo, typefaces, artwork, photographs, and color. Combined, they equal an image that distinguishes your organization from all others. Once it's established, everyone involved can use it to build a brand that is both unique and consistent.^[4]



Should you create your own visual palette? If you're not a designer, the question is an important one. I'm a big believer in doing only as much as you are comfortable doing. If, for

example, you feel the type of talent you can afford to hire couldn't possibly do a better job than you could do yourself, by all means, develop your palette yourself. If, on the other hand, you aren't comfortable designing your own logo, choosing typefaces that work well together, or picking a palette of colors, and don't want to learn, pass the pieces you are not comfortable with to a pro.^[5]

Remember this: developing a compelling message and a strong visual palette is not the place to skimp on time or money. I've seen countless cases of companies willing to invest tens of thousands of dollars for printing, ad space, and the sales staff to publicize a brand they spent next to nothing to create.^[6]

Start with the result in mind

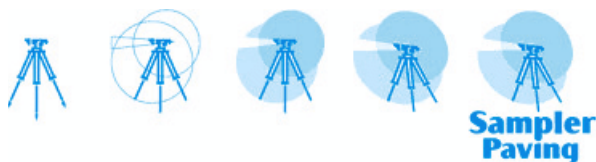
Start by deciding how you want people to see your product, service, or cause. An outdoor outfitter, for example, wants an entirely different image than a bookkeeping firm—a natural, relaxed attitude versus a buttoned up, highly organized one.^[7] Study the brands being developed by your competitors. Read their advertising and marketing materials, visit their web sites and those of similar businesses in other parts of the country to see how they distinguish themselves.

Remember, focus on branding your product or service, not your company. By that, I mean a company selling turn-of-the-century furniture reproductions may have a technologically advanced manufacturing facility and a progressive management structure, but its message and its image should focus on that turn-of-the-century style.^[8]

If you have drastically different types of products and services, do what the big guys do—develop a different brand for each. I'd venture to say we all know more about the individual brands of Doritos and Tropicana Orange Juice than we do about their parent Pepsico.

Assemble the pieces

Start with a logo and a display typeface. Typically, your logo is the foundational element on which you build your visual palette. If it is included on your signs, product packaging, brochures, stationery, and such, it stands to reason that it should be the visual center of gravity.



Once I had the logo in place I matched a typeface to it. Combine it with an illustration style. The best artwork and photographs express something words alone cannot—they establish a mood, explain your idea, demonstrate a benefit, or show people, places, and products.

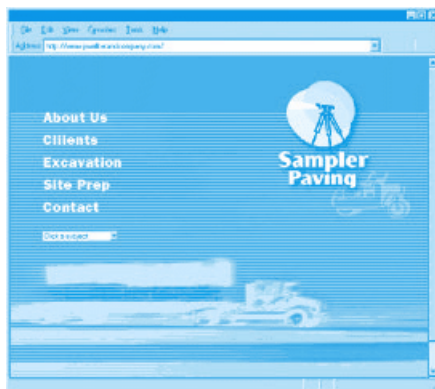


Choose colors

Last you should select a combination of colors to use throughout the clients materials. The same selection process applies to any palette—design the logo first, choose the primary typeface second, select a collection of photographs, an assortment of clip art images, and last, choose two or three basic colors.

Create a palette and stick with it

If your message and visual style are working, stick with it. Too often clients get bored with a long-standing brand or new players make change for the sake of change. Though you may see your brand every day, remember that your prospects and customers do not. They need to hear, read, and see a consistent message over a long period of time for your brand to have maximum effect.



Words and Expressions

1. integrated ['intigreitid] *adj.* 综合的, 完整的
2. prospect ['prɒspekt] *n.* 可能的顾客、委托人或购买者
3. critical piece 关键性部件, 主要部件
4. personality [ˌpɜːsə'næliti] *n.* 个性, 人格

5. attitude [ˈætɪtjuːd] *n.* 姿势, 态度, 看法, 意见
6. reputation [ˌrepju(:)ˈteɪʃən] *n.* 名誉, 名声
7. flesh out 充实, 使有血有肉
8. essence [ˈesns] *n.* 基本, [哲] 本质, 香精
9. campaign [kæmˈpeɪn] *n.* 战役, (政治或商业性)活动, 竞选运动
10. typeface [ˈtaɪpfeɪs] *n.* 字体, 字样
11. distinguish [dɪsˈtɪŋɡwɪʃ] *v.* 区别, 辨别
12. skim [skɪmp] *v.* 节约使用
13. facility [fəˈsɪlɪti] *n.* 设备, 工具
14. venture [ˈventʃə] *v.* 冒险, 冒昧
15. publicize [ˈpʌblɪsaɪz] *v.* 宣扬
16. assortment [əˈsɔːtmənt] *n.* 分类
17. long-standing [ˈlɒŋstædɪŋ] *adj.* 长期存在的
18. for the sake of 为了
19. maximum [ˈmæksɪmə] *adj.* 最高的, 最多的, 最大极限的

Notes

1. And if you don't take branding seriously, you're leaving a critical piece of the marketing puzzle to little more than chance. “如果你不能严肃地对待品牌策划, 就等于放弃一个关键性的营销难点, 从而丧失商机。” leave ... to... 留某事给……处理; 使……形成某种局面。
2. The brand is less about your organization than it is about the product or service it offers. 相对于机构本身而言, 品牌更多地涉及所提供的产品或服务。
3. Defining those benefits is the conceptual side of branding, but I want to focus on the other side—the visual side. 这个给出明确定义的过程是品牌策划中概念化的一面, 但是我要关注的是其另一面, 即视觉化的一面。
4. Once it's established, everyone involved can use it to build a brand that is both unique and consistent. 一旦这个调制盘得以创建, 所有相关人员均可以此作为依据来创建某个既独特又持久的商业品牌。
5. If, on the other hand, you aren't comfortable designing your own logo, choosing typefaces that work well together, or picking a palette of colors, and don't want to learn, pass the pieces you are not comfortable with to a pro. “另一方面, 如果, 你不乐意自己设计标志、挑选配套的字体或者选择合适的色彩, 也不想学习相关的知识, 那么你可以跳过这些直接去请教专业人士。” pro 是 professional 的缩写。
6. I've seen countless cases of companies willing to invest tens of thousands of dollars for printing, ad space, and the sales staff to publicize a brand they spent next to nothing to create. 我见过无数这样的例子, 为了某个品牌的宣传, 商家情愿在印刷、广

告占位以及销售人员方面投入不计其数的财力,但是在品牌的创意方面却无所作为。

7. An outdoor outfitter, for example, wants an entirely different image than a bookkeeping firm—a natural, relaxed attitude versus a buttoned up, highly organized one. 比如说,一家户外运动用具厂商和一家簿记用品厂商所希望的形象完全不同——自然放松的姿态与严谨有序的风格形成对比。
8. By that, I mean a company selling turn-of-the-century furniture reproductions may have a technologically advanced manufacturing facility and a progressive management structure, but its message and its image should focus on that turn-of-the-century style. “我这么说的意思是,一个销售仿古家具的厂家也许具备技术精良的设备和管理先进的机制,但它传达出的信息和它的形象必须集中反映其仿古风格。”turn-of-the-century style 世纪初的风格,这儿译作“仿古风格”能更好地体现作者的意思。

Exercises

Decide whether the following statements are true (T) or false (F) according to the content of the text.

1. Branding is a critical piece of the marketing puzzle to be taken seriously.
2. The brand is more about your organization than it is about the product or service it offers.
3. A visual palette includes the visual elements we use to present those brand ideas.
4. Deciding how you want people to see your product, service, or cause from the very beginning is important for integrated branding.



Lesson 13 Mix-and-match Brochure

Want to customize your brochure for a specific market or an individual customer? Ever wish you could magically add new products or services without reprinting? Searching for a big-dollar look on a shoestring budget?^[1] This design does it all and anyone can create it.

It comes in the form of a mini-pocket folder and a series of inexpensive inserts—I call it a mix-and-match brochure.^[2] How do you use it? Picture this: a lawyer offers services for individuals and corporations—two completely different audiences. Instead of creating one generic brochure for both, she assembles a specific package for each type of prospect.^[3] Individuals get an insert that discusses the benefits of using the firm followed by one insert each for home closings, estate planning, and tax litigation. The corporate prospects get the same benefits page followed by a series of business-oriented inserts.

Or, what if you are a sales person representing five different lines manufactured by five different companies? By creating a mix-and-match insert about your own company and one for each product line, you'll transform confusion into a concrete, unified image.

In either case, the mix-and-match format not only saves money and paper—it does something far more important: it allows you to target a specific audience.^[4] The example shows how a travel agent might use the same idea to present a vacation package.



A MINI-POCKET FOLDER DELIVERS THE GOODS

This 4 by 9 inch pocket folder makes a big impression, yet it's small enough to fit a standard-sized, #10 business envelope. There are at least two ways to use it. The first is to use a cover headline to grab attention and to “answer” it on the first insert. The example shows how a travel agent answers the cover headline “A great vacation begins with a dream” with an insert that reads “and a plan”.^[5]



The alternative, and more versatile solution, is to print the name of your organization, and perhaps, your logo on the cover. That way your inserts can say anything you want them to.

Be sure to include your organization's name, street and web site address, phone, and fax on the back cover or on the pocket that holds the insert in place. You can also request slots be added to the pocket so you can attach your business card.

Because it generally costs more to print multiple colors on the pocket folder than on the insert sheets, I used just one Pantone Matching System (PMS) ink color (the white type is the paper color showing through). You could also print the folder in full color (4 color process) or in one or two colors on heavy colored paper—a commercial printer can show you many papers to choose from. You can even have your logo or text embossed or foil stamped into the surface of the paper.^[6]

Choose a printer who specializes in folder printing—they already have the expensive die used to cut the final folder and the equipment necessary to fold and glue it.^[7] Shop around, prices for folders vary widely.

DIVIDE YOUR STORY INTO ONE-PAGE BITES

The first insert, as described above, answers the cover headline. The remaining inserts are designed to stand alone. All of the normal marketing rules apply—boil down features and details into benefits, be clear and brief, and ask for action.

The inserts are printed three to a standard 8 1/2 by 11 inch catalog sheet. The beauty of this format is that any commercial printer with a 4 color press can print it so you have lots of potential sources from which to choose.



EXPAND THE IDEA

Now expand on my thinking by matching the project to your specific situation:

1. Think of each insert as an independent advertisement.
2. Include your cover letter inside on a mini—letterhead.
3. Keep your name in front of prospects by sending a new insert once a month.
4. Print a company profile inside the front cover.
5. Build a form for placing orders or gathering research.
6. Include a postcard—you can get them printed for a song.
7. How about a business reply card so your prospect can request a proposal or a visit?

8. If you have lots of ground to cover, consider creating a multi-page “anchor” brochure to fit the pocket. As you add new products and services, add single sheets until you have enough to justify reprinting the brochure. ^[8]

Words and Expressions

1. customize [ˈkʌstəmaɪz] *v.* 定制
2. shoestring [ˈʃuːstriŋ] *n.* 鞋带, 零钱, 零星资金
3. budget [ˈbʌdʒɪt] *n.* 预算
4. match [mætʃ] *n.* 匹配
5. prospect [ˈprɒspekt] *n.* 被期望的某物; 可能性
6. estate [iˈsteɪt] *n.* 不动产, 财产
7. litigation [ˌlɪtiˈgeɪʃən] *n.* 诉讼, 起诉
8. line [laɪn] *n.* 系列商品, 相关的服务形式, 相似或相关的商品或服务
9. confusion [kənˈfjuːʒən] *n.* 混乱, 混淆
10. concrete [ˈkɒnkriːt] *adj.* 具体的, 有形的, 特定的
11. unified [ˈjuːnɪfaɪd] *adj.* 统一的, 统一标准的, 一元化的
12. target [ˈtɑːɡɪt] *vt.* 把……作为目标
13. present [ˈpriːzent] *vt.* 介绍, 引见, 提出, 呈现
14. agent [ˈeɪdʒənt] *n.* 代理(商)
15. vacation [vəˈkeɪʃən] *n.* 假期, 休假

16. impression [im'preʃən] *n.* 印象
17. grab [græb] *v.* 抢夺, 攫取, 夺取
18. headline ['hedlain] *n.* 大字标题
19. alternative [ɔ:l'tə:nətiv] *adj.* 选择性的, 两者挑一的
20. versatile ['və:sətail] *adj.* 通用的, 万能的, 多才多艺的
21. slot [slɒt] *n.* 缝, 狭槽
22. emboss [im'bɒs] *vt.* 饰以浮饰, 使浮雕出来
23. foil [fɔil] *n.* 箔, 金属薄片
24. stamp [stæmp] *v.* 铭刻
25. specialize ['speʃəlaiz] *vi.* 专攻, 专门研究, 使适应特殊目的, 使专用于
26. die [dai] *n.* 钢型, 硬模, 冲模
27. glue [glu:] *vt.* 胶合, 粘贴, 黏合
28. boil down 浓缩; 简化
29. commercial [kə'mə:ʃəl] *adj.* 商业的, 贸易的
30. potential [pə'tenʃ(ə)l] *adj.* 潜在的, 可能的
31. expand on 详述
32. independent [indi'pendənt] *adj.* 独立自主的, 不受约束的
33. letterhead ['letəhed] *n.* 信笺上方的印刷文字, 印有抬头的信笺
34. profile ['prəʊfaɪl] *n.* 剖面, 侧面, 外形, 轮廓
35. proposal [prə'pəʊzəl] *n.* 提议, 建议
36. anchor ['æŋkə] *n.* 锚, 使稳定(或安全)的东西

Notes

1. Want to customize your brochure for a specific market or an individual customer? Ever wish you could magically add new products or services without reprinting? Searching for a big-dollar look on a shoestring budget? 想为特定的市场或客户量身定做宣传小册子吗? 曾否想过可以魔幻般地插入新的产品或服务项目而无须重印? 在预算相当有限的情况下取得资金富足时才能有的效果?
2. It comes in the form of a mini-pocket folder and a series of inexpensive inserts—I call it a mix-and-match brochure. 这种设计形式是微型便携式折叠册子和一系列廉价的插页——我称之为混合匹配式小册子。
3. Instead of creating one generic brochure for both, she assembles a specific package for each type of prospect. 分别为两种可能存在的情况定制特别的册页内容, 而不是为两类客户编制某种通用的册子。
4. In either case, the mix-and-match format not only saves money and paper—it does something far more important; it allows you to target a specific audience. 在任一种情况下, 混合匹配的形式不仅节省了金钱和纸张——更重要的是: 它使你能够定位于特殊的受众。



5. There are at least two ways to use it. The first is to use a cover headline to grab attention and to “answer” it on the first insert. The example shows how a travel agent answers the cover headline “A great vacation begins with a dream” with an insert that reads “and a plan”. 至少有两种方式来使用它。首先在封套上设置大字标题来吸引注意力,然后在接下来的头一份插页中作出“回应”。如图所示,某个旅行代理机构为了回应封套大字标题“以梦幻形式开始的一次了不得的度假”,用了一份“如此安排”的插页。
6. You could also print the folder in full color (4 color process) or in one or two colors on heavy colored paper—a commercial printer can show you many papers to choose from. You can even have your logo or text embossed or foil stamped into the surface of the paper. 你也可以用全彩(四色分印)或针对底色较重的纸张只用一至两种色彩——一台商业打印机可以向你展示多种纸张(的效果)以供选择。你甚至可以将标志或文字凸印或贴箔镂刻于纸张表面。
7. Choose a printer who specializes in folder printing—they already have the expensive die used to cut the final folder and the equipment necessary to fold and glue it. 挑选一台专用于印制折叠式印刷品的打印机——它们具备昂贵的硬模来切割出最终的折叠册并有相关的设备来卷折和黏接这些册页。
8. If you have lots of ground to cover, consider creating a multi-page “anchor” brochure to fit the pocket. As you add new products and services, add single sheets until you have enough to justify reprinting the brochure. 如果你所要覆盖的内容甚多,你可以考虑创建一份有着“固定”内容的多页袖珍册。当你增加新的产品或服务项目时,可以添加单独的插页,添加插页到一定的数目后,再来确定整份册页的重印。

Exercises

Topics for oral discussion.

1. Say something about what you usually do when dealing with those problems in designing commercial brochures.
2. What do you think about the expanded ideas listed at the end of the text? Do you have more complementary thoughts?



Unit Five

Special Topic about Environmental Art



Lesson 14 Five star's Feng Shui



Lesson 15 Working in Tandem



Lesson 16 Successful Store Design



Lesson 17 Safari Style

Lesson 14 Five star's Feng Shui

Projects are often inspired by a particular style, which provides a theme for architects and designers to follow.^[1]

But as modern design becomes more global, projects are taking shape with multiple influences—and the result can be a new look.

The Grand Hyatt Shanghai, for example, has a trio of inspirations: traditional Chinese, Western art deco, and contemporary design. From the exterior to the smallest interior detail, this design pays homage to tradition and changes in Chinese architecture.^[2]

The hotel occupies the top 33 floors of the Jin Mao Tower, a new Art Deco landmark in Shanghai's financial and trade centre.

Chinese tradition complements this hotel's contemporary design and technology.

“The building is inspired by an ancient pagoda form and is influenced by feng shui, especially the number eight,” says Grand Hyatt project manager and architect Paul DeVlyder.

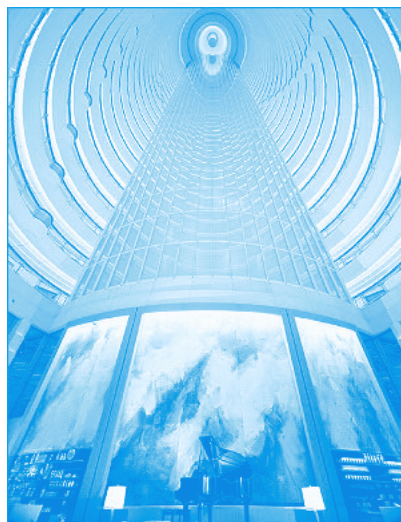
Symbolizing good fortune, the number eight recurs as a theme—in the eight-section floor plan, the building setbacks and the 88 storeys—in keeping with feng shui principles.^[3]

Upon entering the building, six high-speed lifts provide access from the ground floor to the hotel lobby on level 54. These bypass the 50 levels of offices to arrive at the hotel reception area in 47 seconds.

In the reception area, a double ceiling-height glass curtain wall offers views of the western bank of Huangpu River, and the waterfront district known as The Bund, which features early 1900s architecture.^[4]

On the floor below the lobby, level 53 features two of the hotel's many bars. In Piano Bar, Chinese design elements meet cracked glass and leather-lined walls. Bar Twist is decorated with back-lit onyx panels and liquor displays glowing under fibre-optic lights.

The beginning of the hotel's 33-storey cylindrical atrium is on level 56, two levels above reception.



The cylindrical glass atrium surrounds six high-speed glass lifts, which ascend to the observation deck at Level 88.

“We wanted an atrium design that reflected the style of a downtown hotel, not the typical glasshouse atrium,” says DeVlyder.



The Atrium Lounge sits at the base of the primary architectural feature of the hotel, a 33-storey cylindrical glass atrium, vestibules off the corridor.

Six high-speed elevators to the guest rooms are situated in a translucent curved enclosure, which is connected on one side to the corridor running around the outside of the atrium.^[5] The lift doors and cars are made of glass, creating a sparkling effect whether inside or watching them from the Atrium Lounge.

DeVlyder says the curved protrusions on the cylindrical shape of the atrium provide a spiral rhythm that draws the eye up and around. Guest rooms begin on level 58. In general, the guest room entrances are located in smaller

“By keeping the guest rooms off the perimeter of the atrium, we minimized the visibility of guest room doors and service carts, keeping the look serene,” he says.

The atrium, which extends through all of the guest room levels, dictated that all rooms be arranged around the cylindrical shape. The eight-sided stepped facade also dictated different floor plates. As a result, there are 114 different guest room designs. This made the planning and documentation process more complex than a standard hotel, yet all of the designs meet the hotel’s brief for Chinese character and 21st century design.^[6]

The designers focused on a few priorities for each suite: entry details to add convenience, business work areas, and bathroom features.^[7]

One example of flexible design is the vanity area in the bathrooms. Designers chose glass vanities and glass basins over marble shelves. This doubled the storage area at the counter. Guests can also see through the vanity to the storage, to save time.

Mirrors, used extensively throughout the bathrooms, open up the space. Mirrors and glass were also used to reflect natural light, while pale-coloured marble brightens the room.

Light colours and glass accents were also used to contrast with the Chinese furniture in the bedroom and sitting areas.^[8] These traditional-style pieces serve as a counterpoint to the contemporary design elements.

For added convenience, the storage armoire is accessible from both the bathroom and the entrance, for easy luggage delivery.^[9] Its large size allows business travellers to store an open suitcase inside, with ample space to hang a carry-on bag and clothes.

High-tech conveniences in all rooms include two-line telephones, IDD, computer data-

ports with high-speed modem lines, and a voice mail message system.^[10] There is also an interactive TV with Internet access, remote keyboard and online financial information.

The hotel also has established a 24-hour business centre, complete with technology concierges and computer specialists.

Words and Expressions

1. project ['prɒdʒekt] *n.* 计划, 方案, 工程
2. inspire [in'spaɪə] *vt.* 鼓舞, 感动, 激发, 启示, 使生灵感
3. theme [θi:m] *n.* (谈话, 写作等的) 题目, 主题, [音乐] 主题, 主题曲
4. global ['gləʊbəl] *adj.* 球形的, 全球的, 全世界的
5. trio ['tri:əu] *n.* 三重唱
6. contemporary [kən'tempərəri] *adj.* 当代的, 同时代的
7. exterior [eks'tiəriə] *adj.* 外部的, 外在的, 表面的, [建] (适合) 外用的
8. interior [in'tiəriə] *adj.* 内部的, 内的
9. homage ['hɒmɪdʒ] *n.* 敬意
10. art deco 艺术装饰
11. complement ['kɒmplɪmənt] *vt.* 补助, 补足
12. pagoda [pə'gəʊdə] *n.* 宝塔
13. symbolize ['sɪmbəlaɪz] *vt.* 象征, 用符号表现
14. fortune ['fɔ:tʃən] *n.* 财富, 运气, 大量财产, 好运, 命运
15. recur [ri'kə:] *vi.* 复发, 重现, 再来
16. lobby ['lɒbi] *n.* 大厅, 休息室
17. access ['ækses] *n.* 通路, 访问, 入门
18. atrium ['ɑ:triəm] *n.* 中庭, 心房
19. ascend to 升至
20. lounge [laundʒ] *n.* 休闲室, 长沙发
21. reception [ri'sepʃən] *n.* 接待, 招待会, 接收
22. waterfront ['wɔ:təfrʌnt] *n.* 水边地码头区, 滨水地区
23. bund [bund] *n.* (东方、亚洲国家内的) 堤岸, 江[海] 边大道; 码头
24. onyx ['ɒnɪks] *n.* [矿] 缟玛瑙
25. liquor ['likə] *n.* 液体
26. fibre ['faɪbə] *n.* 纤维, 构造, 纤维制品
27. optic ['ɒptɪk] *adj.* 眼的, 视觉的, 光学上的
28. translucent [trænz'ljʊ:snt] *adj.* 半透明的, 透明的
29. enclosure [in'kləʊʒə] *n.* 围住, 围栏, 四周有篱笆或围墙的场地
30. corridor ['kɒrɪdɔ:] *n.* 走廊
31. sparkle ['spɜ:kəl] *v.* 发火花, (使) 闪耀
32. protrusion [prə'tru:ʒən] *n.* 伸出, 突出
33. spiral ['spaiərəl] *adj.* 螺旋形的



34. rhythm ['rɪðəm] *n.* 节奏, 韵律
35. vestibule ['vestɪbjʊ:l] *n.* 门廊, 前厅
36. perimeter [pə'rɪmɪtə] *n.* 周长, 周界
37. minimize ['mɪnɪmaɪz] *vt.* 将……减到最少
38. serene [si'reɪn] *adj.* 平静的
39. dictate [dɪk'teɪt] *v.* 命令, 规定
40. facade [fə'sɑ:d] *n.* 正面
41. character ['kærɪktə] *n.* (事物的)特性, 性质
42. priority [praɪ'ɔrɪtɪ] *n.* 先, 前, 优先, 优先权
43. vanity ['vænɪtɪ] *n.* 梳妆台
44. basin ['beɪsn] *n.* 盆, 盆地, 水池
45. flexible ['fleksəbl] *adj.* 灵活的, 可通融的
46. extensively [ɪks'tensɪvli] *adv.* 广阔地
47. accent ['æksənt] *n.* 重音, 口音, 重音符
48. armoire [ɑ:mwaɪə] *n.* 大型衣橱
49. luggage ['lʌgɪdʒ] *n.* 行李, 皮箱
50. ample ['æmpl] *adj.* 充足的, 丰富的
51. complete with 包括, 连同
52. concierge [ˌkɒnsi'eɪʒ] *n.* 看门人, 门房
53. specialist ['speʃəlɪst] *n.* 专家

Notes

1. Projects are often inspired by a particular style, which provides a theme for architects and designers to follow. 设计方案的形成往往来自特定风格的灵感启发, 这种风格会引导建筑师和设计师在设计中遵循某种基调。
2. The Grand Hyatt Shanghai, for example, has a trio of inspirations: traditional Chinese, Western art deco, and contemporary design. From the exterior to the smallest interior detail, this design pays homage to tradition and changes in Chinese architecture. 例如上海的凯悦大酒店的设计就受到三方面因素的影响: 中国传统、西方装饰艺术和当代设计风格。从其外观设计到室内设计的细枝末节, 都体现出对中国建筑传统及其变革的敬意。
3. Symbolizing good fortune, the number eight recurs as a theme—in the eight-section floor plan, the building setbacks and the 88 storeys—in keeping with feng shui principles. 作为好运的象征, 数字 8 的主题一再重复——大厦底平面分为 8 块向内收缩, 总层数共 88 层——遵循着风水术的定律。
4. In the reception area, a double ceiling-height glass curtain wall offers views of the western bank of Huangpu River, and the waterfront district known as The Bund, which features early 1900s architecture. 在接待区, 透过一道双层的与天花板同高的



玻璃幕墙,可以浏览黄浦江西岸的风景和以 20 世纪早期建筑为特色的外滩景区。

5. Six high-speed elevators to the guest rooms are situated in a translucent curved enclosure, which is connected on one side to the corridor running around the outside of the atrium. 通往客房的六部高速电梯位于透明的曲线状的围栏内,一侧连接环绕中庭外围的走廊。
6. This made the planning and documentation process more complex than a standard hotel, yet all of the designs meet the hotel's brief for Chinese character and 21st century design. 这就造成规划实施的复杂性远远超过一个标准酒店的设计,但所有这些设计方案的主题都紧扣中国特色和 21 世纪风格。
7. The designers focused on a few priorities for each suite: entry details to add convenience, business work areas, and bathroom features. 设计者在设计每套房间时都优先关注这样一些方面:出入的方便、提供商务工作区域以及突出浴室特色。
8. Light colours and glass accents were also used to contrast with the Chinese furniture in the bedroom and sitting areas. 浅色调的运用和突出玻璃材质也是为了与卧室、起居间里的中式家具作对比。
9. For added convenience, the storage armoire is accessible from both the bathroom and the entrance, for easy luggage delivery. 为了提供方便,可以同时从浴室和入口处接触到贮存用的大衣橱,这是为了行李取用的便利。
10. High-tech conveniences in all rooms include two-line telephones, IDD, computer dataports with high-speed modem lines, and a voice mail message system. 所有房间中都有包括双线电话、国际长途直拨电话、配有高速解调器线路的电脑数据接口和一个语音邮件信息系统在内的高科技便利设施。(IDD 国际直拨长途电话)

Exercises

Topics for oral discussion.

1. Say something about your knowledge and comprehension of Chinese “feng shui”.
2. What do you think about the mixture of inspirations such as traditional Chinese style and Western art deco style in contemporary design?



Lesson 15 Working in Tandem

Merging two companies into one building meant combining traditional and contemporary design.

Communication is the key word in business today. Office environments tend to be open-plan and buildings are designed to facilitate easy communication between individual business units. ^[1]

Creating a work environment that reflected this philosophy was crucial when medical supplier Johnson & Johnson Medical merged its operation with pharmaceutical company Janssen Cilag. “The brief from Johnson & Johnson Medical was to bring two business groups together on one site. We had to provide them with office accommodation that enabled them to run their operations as efficiently as possible,” says John Flynn of architectural and strategic planning firm Woods Bagot. ^[2] The brief for what became known as Project Tandem also stressed the importance of the building projecting an energetic and innovative image of the organisation.



To fit the brief, the company’s existing premises were retained and extended.

This new headquarters and research facility is also the first open-plan office in the world for Johnson & Johnson Medical. “The company wanted to establish good internal communication channels, so it was essential to design the office space and laboratories as open-plan,” says Flynn. ^[3]

In terms of designing these new headquarters, it was an exercise in combining the old with the new. The original building is about 25 years old and made from Australian non-standard size, red bricks. It was previously used by Johnson & Johnson Medical for office space, manufacturing, warehouse storage and research.

This building has been refurbished and extended to double its original size.

“The whole area has been designed to develop a synergy through contrast between the existing and new buildings,” says Flynn.

“The existing buildings were retained to strongly reflect their strong historical reference. They were augmented with a contemporary building of equal design strength, which is representative of the company’s future.” ^[4]

Woods Bagot worked closely with Johnson & Johnson Medical to develop the design of the new campus. A clear indication emerged that the new accommodation needed to project



The reception connects into the galleria. It features timber seating and lots of natural light for indoor-outdoor flow.

The building also contains various meeting rooms that are used for entertaining clients. One of these at the building's original entrance, has been refurbished into a function room.

"As a medical supplier, part of Johnson & Johnson's work involves trade functions to demonstrate new products to, for example, groups of doctors. It was important that the company had adequate space in which to conduct these meetings," says Flynn.

Creating a break between the new and old buildings is a two-storey high meeting place which has a glazed roof to allow lots of light inside.^[6] Outside, new car parking has been built. Landscaping was also undertaken.

"There were always lots of beautiful trees and shrubs on this site. The building extensions eradicated half of the original gardens, so extensive landscaping was used to maintain the rest," says Flynn.

the organisation into the 21st century, says Flynn.

This concept was also one of the reasons Johnson & Johnson Medical relocated its headquarters from the CBD to the office park precinct of North Ryde, known as Sydney's dot.com corridor.^[5]

"Being part of this high-tech environment allows the company plenty of access to the research culture of the office park. Not only does it put them together with other like-minded organisations but places the company at the cutting edge of scientific research," says Flynn.

The reception area is in the centre of the two buildings and provides entry to all parts of the office area. The sales and marketing divisions of Johnson & Johnson and Janssen Cilag are in separate areas, but human resources, administration and accounts for both divisions have been consolidated into one large area.

Words and Expressions

1. in tandem 一前一后地; 协力地
2. merge [məɪdʒ] *v.* 合并, 并入, 结合
3. contemporary [kən'tempərəri] *adj.* 当代的, 同时代的
4. open-plan (房屋或办公室的) 开敞式平面布置
5. individual [ˌɪndɪ'vɪdʒuəl] *adj.* 个别的, 单独的, 个人的
6. facilitate [fə'sɪlɪteɪt] *vt.* (不以人作主语的) 使容易, 使便利
7. reflect [rɪ'flekt] *v.* 反射, 反映

8. crucial ['kru:ʃiəl] *adj.* 至关重要的
9. supplier [sə'plaɪə] *n.* 供应者, 补充者, 厂商, 供给者
10. pharmaceutical [ɪfɑ:mə'sju:tikəl] *adj.* 制药(学)上的
11. accommodation [ə'kɒmə'deɪʃən] *n.* (社会集团间的)迁就融合
12. efficiently [ɪ'fi:ʃəntli] *adv.* 有效率地, 有效地
13. strategic [strə'ti:dʒɪk] *adj.* 战略的, 战略上的
14. stress [stres] *vt.* 着重, 强调, 重读
15. energetic [ɪenə'dʒetɪk] *adj.* 精力充沛的, 积极的
16. innovative [ɪ'nəuveɪtɪv] *adj.* 创新的, 革新(主义)的
17. facility [fə'sɪlɪti] *n.* 设备, 工具
18. internal [ɪn'tə:nl] *adj.* 内部的
19. essential [ɪ'senʃəl] *adj.* 本质的, 实质的
20. laboratory [lə'bɒrətəri] *n.* 实验室
21. in terms of 根据, 按照, 用……的话, 在……方面
22. warehouse ['wəəhaʊs] *n.* 仓库, 货栈, 大商店
23. refurbish [rɪ:'fɜ:bɪʃ] *vt.* 再磨光, 刷新
24. synergy ['sɪnədʒɪ] (= synergism) 协同, 配合, 企业合并后的协力优势或协同作用
25. contrast ['kɒntræst] *n.* 对比, 对照, (对照中的)差异
26. augment [ɔ:g'ment] *v.* 扩大, 增加
27. be representative of 代表
28. headquarters [ˌhed'kwɔ:təz] *n.* 司令部, 指挥部, 总部
29. access to 有权使用
30. like-minded [laɪk-'maɪndɪd] *adj.* 具有相似意向或目的的
31. consolidate [kən'sɒlɪdeɪt] *v.* 巩固
32. function ['fʌŋkʃən] *n.* 典礼, 仪式
33. adequate ['ædɪkwɪt] *adj.* 适当的, 足够的
34. glazed [gleɪzd] *adj.* 光滑的, 像玻璃的
35. eradicate [ɪ'rædɪkeɪt] *v.* 根除
36. landscaping [lændɪskeɪpɪŋ] *n.* 景观美化

Notes

1. Office environments tend to be open-plan and buildings are designed to facilitate easy communication between individual business units. 办公环境日趋开敞, 而建筑物也需设计得便于不同事务单位间的交流。
2. “The brief from Johnson & Johnson Medical was to bring two business groups together on one site. We had to provide them with office accommodation that enabled them to run their operations as efficiently as possible,” says John Flynn of architectural and strategic planning firm Woods Bagot. “詹森公司发出的指示是要将两个业务团体集中在一个场地工作。我们必须为他们的办公设施方面的融合作出安

排,以便使其尽可能高效地运转。”伍兹班格建筑与规划公司的约翰·弗林说。

3. “The company wanted to establish good internal communication channels, so it was essential to design the office space and laboratories as open-plan,” says Flynn. “该公司想要在内部建立优良的沟通渠道,因此采用开敞式样来设计办公空间和实验室是本质上的需求。”弗林说。
4. “The existing buildings were retained to strongly reflect their strong historical reference. They were augmented with a contemporary building of equal design strength, which is representative of the company’s future.” “现在的建筑物被保留下来以强烈突出其具有的充分的历史参照作用。经扩充后,一座具有同等设计感染力的现代建筑将代表公司的未来。”
5. This concept was also one of the reasons Johnson & Johnson Medical relocated its headquarters from the CBD to the office park precinct of North Ryde, known as Sydney’s dot. com corridor. “这一理念也正是詹森公司为什么将其总部从商业中心区迁移到北莱德写字楼区,这个悉尼市著名的企业密集的地方的原因。” CBD abbr. Central Business District 业务中心地区
6. Creating a break between the new and old buildings is a two-storey high meeting place which has a glazed roof to allow lots of light inside. 在新旧两座建筑交界处是一个两层楼高的会议厅,它有一个玻璃盖似的顶部以引入大量光线。

Exercises

Topics for oral discussion.

1. What do you think about “communication” being the key word in the design of office environments?
2. Could you tell more examples about successful combination of existing and new buildings?



Lesson 16 Successful Store Design

What motivates a shopper to stop, look into a store, and then enter and purchase a product? If the shopper was not influenced by advertising and did not recognize the store name, he may have been motivated by need, or he may have made an impulsive purchase, but in either case, the store design and its presentation of merchandise were motivating factors.^[1] The store design influences him to stop, take notice, and enter the store. The success or failure of a retail store is dependent on a number of factors, including the cost, quality, and attractiveness of the products for sale. Also important are the store location, quality of service, merchandising and the store design. While many successful stores do not excel in all of these categories, their success can usually be related to the extent to which they have achieved a positive shopper response in a majority of them. The store designer typically has no control over the products for sale, the quality of service, or store location, but may have an impact on merchandising (depending on the receptivity of the client and the strength of the designer's ideas), and should have the major responsibility for store design.^[2]

A store designer can create a successful retail selling machine by following three guidelines: first, work with a client who is knowledgeable and enthusiastic about the store and a builder who is interested in satisfying the intent of the design to the last detail; second, create a store which emphasizes the product; and lastly, create a store that is functional. The first guideline requires the designer to have a client who is truly interested in the project design or who can be educated by the designer to realize the importance of his involvement. The best designs are not the sole product of a designer's imagination but rather are his interpretation of the program requirements of a client who knows his product and his product marketing.^[3] At the first project meeting with the client, the designer should request a detailed program indicating not only the client's functional requirements, but also his perception of the image, ambiance and materials of the store to be designed. The designer and the client must both be motivated to achieve a successful design that meets the requirements established by the client and refined by the designer. Early on, the designer should also request a construction budget from the client. It is impossible to properly design without a realistic budget. If the client submits a budget that is unreasonably low, he should be educated as to current construction costs and asked to increase his budget accordingly. Also, a schedule for design preparation, bidding, construction, and stocking should be reviewed with the client and a realistic time schedule established.^[4] With the program, budget and schedule established, designer and client will have achieved the initial "meeting of the minds" required to design the store. After the store has been designed and working drawings completed, designer and client must choose a construction manager or general

contractor to build the store. The builder should be selected not only on the basis of a price, but also on the basis of past performance in the field of store construction (attention to detail, quality of construction, and ability to satisfy clients' demands). The builder should understand the design intent; suggest realistic alternatives if budget problems are encountered; maintain close supervision over quality subcontractors; build the job on time and on budget; and work effectively with the client, designer, shopping center personnel and the local building officials.^[5]

The second guideline requires the designer to create a store that emphasizes the product. This is, after all, the most important element in the store, and this element must stand out from all others. Much like a fine painting, the product must be displayed suitably and framed with proper illumination. The materials of the store frame (which is, in fact, all the physical elements of the store other than the product) should enhance rather than detract while creating the proper image. Just as a Modernist print would not be displayed in an ornate Baroque frame, the latest in electronic equipment, with its crisp machined metal and smooth formed plastic parts should not be framed in roughhewn, heavy timbers and stained glass.^[6] Both the print and the electronic equipment should have a simple frame. The store frame should be well detailed, for poorly designed or executed details also detract from the product. Every element of the store must have deference for the product. Products are small or large; inexpensive or expensive; and common or unique. These traits should be evident in the store design. If the product is small, expensive and unique, like jewelry, it must be brought close to the storefront and displayed like a work of art. If it is large, inexpensive and common, like fabric, it can be displayed away from the front, grouped together by color or type, and illuminated as a mass to achieve maximum impact. In all cases, the shopper should be able to quickly identify the products for sale without relying on graphics. Shoppers should also be able to discern the relative price of the product without seeing price tags.^[7] Lighting is a critical designer's tool to emphasize the product. If the lighting is diffuse, the product will appear common even if it is very expensive and unique. High-intensity lighting is particularly effective to illuminate unique, single products, and fluorescent lighting, properly shielded with parabolic diffusers can effectively emphasize grouped common products.

The final guideline requires the designer to create a functional store. Materials, traffic flow, security measures, and merchandising must all be well designed to serve the customer properly and to maintain the integrity of the store.^[8] In general, all materials for the store should be durable, cleanable or easily replaceable, and fashionable. While the storefront entrance, flooring and the sales counter may take the most physical abuse, all other store areas within the customer's reach are subject to the wearing effect of customer use. Since a typical lease term may be ten years, this should be the minimum life expectancy required of materials. Ideally, the store should look as good on the last day of the tenth year as it did on opening day. If a material, like carpeting, will not last the ten-year period, it should be designed to facilitate removal and replacement. Materials must also be cleanable by store

personnel to maintain a “new store” look. Materials must be fashionable for the term of the lease, which means the designer may be more successful in the long run if he avoids the currently popular, recently introduced design trends which will quickly multiply and soon fill the mall with similar looking stores. It is best to create an exciting and individual image which successfully accentuates the product and will maintain its fashionable look.^[9] Traffic-flow into and within the store must move freely around displays and sales stations. The entry must provide a sense of store identity. Whether entering through an open or closed front, the shopper must feel he has left the common areas and entered an individual store. The stronger this feeling of entry and identification, the more successful the store recognition. Security must be considered in the earliest stages of design to permit it to work with the design. Sight lines, security mirrors, and electronic devices must be unobtrusive and not detract from the merchandising or create a “Big Brother” look. The definition of functional merchandising varies from store to store, but in general, the more the product can be displayed within customer reach, the greater the likelihood it will be purchased. Customers prefer to touch and closely examine possible purchases.

If these guidelines are followed by a talented designer, they should result in a successful store design. While a quality store design may not necessarily result in strong retail sales, it can be the factor which separates an average store from one which is special both in appearance and sales.^[10] The secret of a good retail store design is to have a motivated client, designer and builder to execute a design which sells the product, not the store’s design. This will make it easy for the customer to find and purchase the product. It’s as simple and as difficult as that.

Words and Expressions

1. dependent [di'pendənt] *adj.* 依靠的, 依赖的, 由……决定的
2. merchandising ['mætʃəndaiziŋ] *n.* 商品之广告推销, 销售规划
3. majority [mə'dʒɔ:riti] *n.* 多数, 大半
4. impact ['impækt] *n.* 碰撞, 冲击, 冲突, 影响, 效果
5. knowledgeable ['nɒlɪdʒəbl] *adj.* 知识渊博的, 有见识的
6. enthusiastic [inθju:zi'æstɪk] *adj.* 热心的, 热情的
7. interpretation [in,tə'pri:teɪʃən] *n.* 解释, 阐明
8. ambiance ['æmbiəns] *n.* 周围环境, 气氛
9. refine [ri'faɪn] *vt.* 精炼, 精制
10. builder ['bildə] *n.* 建筑者, 施工人员, 营造商
11. subcontractor [sʌbkən'træktə(r)] *n.* 转包商, 次承包者
12. personnel [ˌpɜ:sə'nel] *n.* 人员, 职员
13. illumination [ɪljʊ'mi'neɪʃən] *n.* 照明
14. detract [di'trækt] *v.* 转移
15. encounter [in'kaʊntə] *v.* 遭遇, 遇到, 相遇

16. fluorescent [fluə'resənt] *adj.* 荧光的, 莹光的
17. parabolic [pæɪə'bɒlɪk] *adj.* 抛物线的, 像抛物线的
18. multiply ['mʌltɪpli] *v.* 繁殖, 乘, 增加
19. identification [aɪ,dentɪfɪ'keɪʃən] *n.* 辨认, 鉴定
20. likelihood ['laɪklɪhʊd] *n.* 可能, 可能性
21. execute ['eksɪkjʊt] *vt.* 执行, 实行, 完成

Notes

1. If the shopper was not influenced by advertising and did not recognize the store name, he may have been motivated by need, or he may have made an impulsive purchase, but in either case, the store design and its presentation of merchandise were motivating factors. 如果这个购物者没有受到广告的影响, 也没有在意店家的名字, 那么他也许只是出于某种需求, 或者说他产生了某种购物冲动, 但在任一种情况下, 店面的设计和货品的呈现方式一定是激发其购物的因素。
2. The store designer typically has no control over the products for sale, the quality of service, or store location, but may have an impact on merchandising (depending on the receptivity of the client and the strength of the designer's ideas), and should have the major responsibility for store design. 店面设计人员显然无法控制销售何种商品、服务的品质或者店面的方位, 但是能够对货品的陈列作出决断(这有赖于客户的感受度以及设计者本人的创意能力的强弱), 并且对于店面的设计负起责任。
3. The best designs are not the sole product of a designer's imagination but rather are his interpretation of the program requirements of a client who knows his product and his product marketing. 最佳的设计不是设计师想象的产物, 而是针对了解商品及其营销状况的客户的需求的阐释。
4. If the client submits a budget that is unreasonably low, he should be educated as to current construction costs and asked to increase his budget accordingly. Also, a schedule for design preparation, bidding, construction, and stocking should be reviewed with the client and a realistic time schedule established. 如果客户提供的预算低得不合情理, 那么应当告诉他当前的营建成本并且要求他适当提高预算金额。同样, 一个关于设计前期准备、投标、营建和进货的时间安排表须呈交给客户并敲定。
5. The builder should understand the design intent; suggest realistic alternatives if budget problems are encountered; maintain close supervision over quality subcontractors; build the job on time and on budget; and work effectively with the client, designer, shopping center personnel and the local building officials. 营建商必须理解设计意图, 在预算出现问题时提供现实的解决方法, 对下级承包商的施工品质提供监督, 在预算额度内及时完成任务, 并且能够和客户、设计师、采购中心职员和本地营建官方人员高效地合作。



6. Just as a Modernist print would not be displayed in an ornate Baroque frame, the latest in electronic equipment, with its crisp machined metal and smooth formed plastic parts should not be framed in roughhewn, heavy timbers and stained glass. 正如一幅现代主义的印刷品不可以用装饰华丽的巴洛克画框来装潢一样,现代的电器设备,由脆硬的机制金属和光滑的塑料部件构成,也不能用粗糙笨重的木料与镶嵌玻璃来装潢。
7. In all cases, the shopper should be able to quickly identify the products for sale without relying on graphics. Shoppers should also be able to discern the relative price of the product without seeing price tags. “任何时候,购物者必须能够迅速地在不依赖图例说明的情况下就能分辨所销售的货品。购物者也应当能够在不看标价牌的情况下判别货物的比价。” relative price 比价,相对价格。
8. Materials, traffic flow, security measures, and merchandising must all be well designed to serve the customer properly and to maintain the integrity of the store. 应当在原材料(使用)、客流(通道)、安全措施和货品陈列诸方面作妥善设计,以求对顾客进行周到服务并保持店面的整体性。
9. It is best to create an exciting and individual image which successfully accentuates the product and will maintain its fashionable look. 最好是创造某种有激情的、别出心裁的造型,成功地突出商品,同时也保持时尚的外观。
10. While a quality store design may not necessarily result in strong retail sales, it can be the factor which separates an average store from one which is special both in appearance and sales. 虽然高品质的店面设计也许并不一定带来高额的销售值,但它确是将一家既美观又兴旺的店铺与一家平庸的店铺区别开来的要素。

Exercises

Translate the following passages into Chinese.

1. Shopping centers provide building enclosures to enable the buying public and the retailing industry to do business. For thousands of years, these enclosures and the spaces between have been evolving as a changing reflection of the overall society, its products and delivery systems. After World War II significant programmatic changes in society broadly changed the design of shopping centers. A more affluent middle-class spread into the emerging suburbia and relied on the automobile as if it were a body part. The result was the development of the typical enclosed mall and strip center accessed only by car and located in the suburbs.
2. The shopping center of the future will be viewed more as a flexible business enterprise adapting to and in competition with many other product delivery and entertainment systems and less as a relatively unchanging real estate asset. While location will still be a key to real estate, the design, merchandising, and promotion



of shopping centers will become equally important. Thus, to attract paying customers, the shopping center designs of the future will reflect the demands of the customers of the future: competitive pricing and higher levels of service with convenience, entertainment, sophistication, and excitement.



Lesson 17 Safari Style

Born out of the landscape of the African savanna, safari style is a dynamic combination of primitive architecture and the high decorative style of early European explorers of Africa.^[1] Earthy color palettes, patterns, and textures are paired with the luxury and sensuality associated with the colonial safari which ranges from a tree-house camp or thatched bungalow to a lodge akin to a small luxury hotel in the wild.



Safari is a simple swahili word meaning “journey”, or “to travel”, but has come to mean so very much more. Imbued with a sense of the exotic, more typically a sense of Africa.^[2] The word safari has today become symbolic of something far more romantic; it evokes images of adventure and stylish indulgence as portrayed by actors Meryl Streep and Robert Redford in the 1985 film version of Karen Blixsen’s *Out of Africa*.^[3]

“Safari” had, in fact, been adopted by the colonial elite who settled much of southern and east Africa more than a hundred years ago. Even Denis Finch Hatton, the legendary “White Hunter” portrayed by Redford and who promised his clients spacious walk-in tents with high ceilings, crisp bedlinen and fresh laundry daily, piping-hot baths and ice-cold cocktails with fresh canapes, followed by dinner at an immaculate table set with crystal and silverware and accompanied by vintage wines, was following traditions set long before.

Perhaps the first person to establish the idea of safari for the sake of simple pleasure and enjoyment—rather than adventure and hardship in search of fortune—was the 19th-century naturalist and British colonial army officer Captain William Cornwallis Harris. In 1836 he led an expedition through southern Africa whose sole purpose was to observe and record (by painting) the wildlife and landscapes witnessed by the expedition members.

Schooled by the high style of the army mess in India, Harris ensured that his entourage did not suffer too many deprivations, though he did establish the safari routine still followed today—rise at first light for tea and a hearty breakfast, an energetic day in the wilderness with a midday nap under a shady tree, followed by a return to camp in the evening for a lavish dinner accompanied by fine wines before retiring to the fireside for cigars, port and

tales of safari exploits.^[4] Later that century Sir Randolph Churchill (Winston's father) took this example even further while undertaking a lavish safari in what was then Rhodesia. His party was accompanied by a huge contingent of staff and lackeys and a wagon train loaded with what he considered to be the essentials—not only tents, beds, tables and chairs but also a full-size piano, cases of whiskey, gin and wine, and crates of vintage champagne.



Today's safaris are little different, though the establishment of permanent tented camps and lodges have negated the need for hundreds of porters, wagons and the like. Nowadays Africa still attracts travellers with an adventurous bent wanting to experience wilderness in the style of some of those early explorers and naturalists, and they are able to do so

simply by making a reservation at one of the operations catering to these needs.^[5] By perpetuating the traditions of these old safaris, adopting the decorative style and borrowing from early architecture, modern camps and lodges are able to offer a highly romanticized way of “roughing it” and an experience of great luxury and sensuality.^[6]

The mystery and romance of safaris first enthralled the public in the early 1900's when former President Theodore Roosevelt went on an African expedition. Ever since that first taste, homeowners have been embellishing their homes with exciting safari style decor. The major components of safari design are raw, organic materials along with bold colors and patterns.

Natural materials like plants, rustic wood furniture, and unbleached fabric are ideal for a safari bedroom theme. Look for real plants such as grasses, palms, succulents, or colorful flowers to make a fresh statement in African style rooms.^[7] Choose furniture pieces made of dark, exotic woods with simple, rugged designs. Organic fabrics like linen, cotton, jute, and burlap will add a lot of texture.

African textiles usually feature strong colors and patterns created with hand-painted or hand-blocked designs. These vibrant colors and contrasting patterns often carry over to wall treatments as well as furniture upholstery and finishes. Any color of the rainbow is an available option in safari style due to the diversity of the African ecosystem. Rainforests and jungles offer up an abundance of green plants and flowers in stunning jewel tones. Rich neutrals like tan, caramel, and gold also convey the warmth of the plains and deserts.^[8]

The British Colonel influence is displayed in the elegant, crafted, dark polished wood as found in the Hemingway-inspired furniture style.^[9] Imagine a room decorated with a four-poster bed sheltered by mosquito netting, Bombay-inspired dressers with carved claw legs and a massive, dark wood, carved desk...



Just as appropriate are gnarled, rustic furniture pieces that could be imagined decorating the veranda of an African lodge. Decor pieces that reflect an imperfect, rudimentary, homemade look fit right into theme and add an authentic African Safari touch.^[10] Imagine a home filled with decorative items such as slabs of polished wood with natural edges in the dining room, and a sofa with gnarled wood legs, held together by strips of leather with canvas, burlap or woven geometric designed cushions.

Pulling the Safari Decor Style together is an enjoyable eclectic experience, with many decorating resources available.^[11] Just keep in mind that, in Africa, the room design was kept minimal so that the air could circulate in its humid climate, so don't overcrowd a room by decorating with too much large furniture. And, when choosing fabric and patterns, always mix it up by combining decorative pieces in animal print, tribal patterns and old world ambiance. The result will be magically homogeneous and romantic!^[12]

Words and Expressions

1. safari [sə'fɑ:ri] *n.* 旅行, 狩猎远征
2. savanna [sə'vænə] *n.* 热带(或亚热带)稀树大草原
3. dynamic [dai'næmik] *adj.* 生气勃勃的, 充满激情与活力的
4. primitive ['prɪmɪtɪv] *adj.* 原始的, 远古的, 粗糙的, 简单的
5. earthy ['ɜ:θi] *adj.* 土的, 粗陋的, 朴实的
6. palette ['pælit] *n.* 调色板, 颜料
7. pair [peə] *v.* 使配对, 结合成一对
8. sensuality [sensju'æliiti] *n.* 感官享受
9. colonial [kə'ləunjəl] *adj.* 殖民的, 殖民地的
10. thatch [θætʃ] *vt.* 用茅草覆盖屋顶
11. bungalow ['bʌŋgələu] *n.* (带走廊的)平房
12. lodge [lɒdʒ] *n.* (猎人住的)山林小屋, (游览区的)旅馆
13. akin [ə'kin] *adj.* 类似的
14. Swahili [swɑ:'hi:li] *n.* 斯瓦希里人[语]

15. imbue [im'bjʊ:] *v.* 浸透
16. exotic [ig'zɒtɪk] *adj.* 异国情调的, 外来的, 奇异的
17. symbolic [sɪm'bɒlɪk] *adj.* 象征的
18. evoke [i'vəʊk] *vt.* 唤起, 引起
19. stylish ['stailɪʃ] *adj.* 时髦的, 漂亮的, 流行的
20. indulgence [ɪn'dʌldʒ(ə)ns] *n.* 沉迷, 放纵
21. portray [pə:'treɪ] *v.* 描绘
22. elite [ei'li:t] *n.* <法>[集合名词]精华, 精锐, 中坚分子
23. legendary ['ledʒəndəri] *adj.* 传说中的
24. crisp [krɪsp] *adj.* 崭新的, 新鲜的
25. laundry ['ləʊndri] *n.* 洗熨
26. piping-hot [口]滚热的, 非常新鲜的
27. canape [kænə'pei] *n.* 夹鱼子或小鱼烤面包
28. immaculate [ɪ'mækjʊlɪt] *adj.* 极其清洁的, 完美的
29. vintage ['vɪntɪdʒ] *n.* 葡萄收获期 *adj.* 醇美的
30. sake [seɪk] *n.* 兴趣, 缘故, 理由; for the sake of 为了
31. fortune ['fɔ:tʃən] *n.* 财富, 运气
32. naturalist ['nætʃərəlɪst] *n.* 博物学者(精通自然历史, 尤其是动物学和植物学的人)
33. expedition [eks'pi:dɪʃən] *n.* 远征, 探险
34. sole [səʊl] *adj.* 单独的, 唯一的
35. witness ['wɪtnɪs] *vt.* 目击, 为……作证
36. school [sku:l] *vt.* 锻炼, 教育
37. high style 时髦式样
38. mess [mes] *n.* 部队食堂
39. ensure [ɪn'ʃʊə] *vt.* 保证, 担保
40. entourage [ˌɒntu'reɪʒ] *n.* 随从
41. deprivation [deprɪ'veɪʃən] *n.* 缺衣少食, 清苦的生活
42. routine [ru:'ti:n] *n.* 常规
43. hearty ['hɑ:ti] *adj.* 丰盛的
44. nap [næp] *n.* (白天)小睡, 打盹
45. lavish ['lævɪʃ] *adj.* 非常大方的, 过分丰富的
46. port [pɔ:t] *n.* 波尔图葡萄酒
47. exploit [ɪks'plɔɪt] *n.* 英勇的行为
48. Rhodesia [rəu'dɪzjə] 罗得西亚(津巴布韦的旧称)
49. undertake [ˌʌndə'teɪk] *vt.* 着手做, 从事
50. contingent [kən'tɪndʒənt] *n.* 分遣队
51. lackey ['læki] *n.* (穿制服的)男仆, 侍从
52. wagon train 马车队
53. full-size *adj.* 标准尺寸的

54. gin [dʒin] *n.* 杜松子酒
55. crate [kreit] *n.* 板条箱, 柳条箱
56. permanent [ˈpə:mənənt] *adj.* 永久的
57. negate [niˈgeit] *vt.* 否定, 打消
58. porter [ˈpɔ:tə] *n.* 行李搬运工
59. bent [bent] *n.* 倾向, 爱好
60. reservation [ˌrezəˈveɪʃən] *n.* (旅馆房间等)预定, 预约
61. cater [ˈkeɪtə] *vi.* 满足(需要), 投合
62. perpetuate [pəˈpetʃueɪt] *vt.* 使永存, 使不朽
63. enthrall [inˈθrɔ:l] *vt.* 迷惑, 迷住
64. embellish [imˈbelɪʃ] *v.* 修饰
65. décor [ˈdeɪkɔ:(r)] *n.* <法> 装饰之格调
66. bold [bəʊld] *adj.* 醒目的
67. organic [ɔːˈɡænik] *adj.* 朴实的; 简单的、健康的和接近自然的
68. rustic [ˈrʌstɪk] *adj.* 乡村的, 适于农村用的, 结实的
69. unbleached [ˈʌnˈbli:tʃt] *adj.* 原色的, 未漂白的
70. palm [pɑ:m] *n.* 棕榈
71. succulent [ˈsʌkjələnt] *n.* 肉质植物
72. statement [ˈsteɪtmənt] *n.* 声明, 陈述
73. rugged [ˈrʌɡɪd] *adj.* 表面粗糙的, 不规则的
74. jute [dʒu:t] *n.* 黄麻
75. burlap [ˈbɜ:læp] *n.* (由黄麻制的做麻袋等用的)粗麻布
76. hand-blocked *adj.* 手工制作的
77. vibrant [ˈvaɪbrənt] *adj.* 充满活力的, 活跃的
78. carry over 继续
79. upholstery [ʌpˈhəʊlstəri] *n.* 室内装潢, 家具装饰品
80. finish [ˈfɪnɪʃ] *n.* 表面抛光材料
81. diversity [daɪˈvɜ:sɪti] *n.* 差异, 多样性
82. ecosystem [ˌi:kəˈsɪstəm] *n.* 生态系统
83. offer up 贡献
84. stunning [ˈstʌnɪŋ] *adj.* 足以使人晕倒的, 极好的
85. jewel [ˈdʒu:əl] *n.* 宝石
86. neutral [ˈnju:trəl] *n.* 中间色
87. tan [tæn] *n.* 日晒后的颜色, 棕褐色, 茶色
88. caramel [ˈkærəmel] *n.* 焦糖色, 中等深浅的黄褐色
89. craft [kra:ft] *v.* 手工制作
90. polished [ˈpɒlɪʃt] *adj.* 擦亮的, 磨光的
91. four-poster 有四根帐杆的(卧床)
92. shelter [ˈʃeltə] *v.* 掩蔽, 遮盖
93. mosquito [məˈski:təu] *n.* 蚊子

94. Bombay [bəm'bei] *n.* 孟买(印度西部的一个邦,首府为孟买城)
95. dresser ['dresə] *n.* 梳妆台
96. carve [kɑ:v] *v.* 雕刻
97. claw [klɔ:] *n.* 爪,脚爪
98. massive ['mæsiv] *adj.* 厚重的,大块的,结实的
99. appropriate [ə'prəʊpriit] *adj.* 适当的
100. gnarled [nɑ:ld] *adj.* 多节瘤的
101. veranda [və'rændə] *n.* 阳台,走廊
102. imperfect [im'pə:fikt] *adj.* 有缺点的,未完成的
103. rudimentary [ru:dI'mentərI] *adj.* 未完善的,未成熟的
104. authentic [ɔ:'θentik] *adj.* 真实可信的
105. slab [slæb] *n.* 厚平板,厚片
106. canvas ['kænvəs] *n.* 帆布
107. geometric [dʒiə'metrik] *adj.* 几何的,用简单的几何图形来设计或装饰的
108. cushion ['kufʌn] *n.* 垫子,软垫,衬垫
109. pull together 齐心协力
110. eclectic [ek'lektik] *adj.* 兼容的,从不同来源选辑或组成的
111. minimal ['miniməl] *adj.* 最小的,最小限度的
112. humid ['hju:mid] *adj.* 充满潮湿的,湿润的,多湿气的
113. overcrowd [əʊvə'kraud] *vt.* 容纳过多的人,使过度拥挤
114. tribal ['traibəl] *adj.* 部落的,种族的
115. ambiance ['æmbiəns] *n.* 周围环境,气氛
116. homogeneous [həməu'dʒi:njəs] *adj.* 同类的,相似的,均一的,均匀的

Notes

1. Born out of the landscape of the African savanna, safari style is a dynamic combination of primitive architecture and the high decorative style of early European explorers of Africa. “‘舍瓦丽’风格出自非洲大草原的壮美风景,它充满激情地将粗糙原始的建筑结构与早期欧洲探险者华美的装饰风格组合在一起。”此处,(be) born out of 是“源于,来自于……”的意思。
2. Safari is a simple swahili word meaning “journey”, or “to travel”, but has come to mean so very much more. Imbued with a sense of the exotic, more typically a sense of Africa. “‘舍瓦丽’是斯瓦希里语中的一个单词,仅表示“旅行”或“远征”的意思,但它的内涵已远远超出其本义。它洋溢着异国情调,有着典型的非洲风味。”Swahili,斯瓦希里语,是非洲斯瓦希里人的语言,他们居住在东部非洲的沿海和岛屿上。
3. The word safari has today become symbolic of something far more romantic; it evokes images of adventure and stylish indulgence as portrayed by actors Meryl Streep and Robert Redford in the 1985 film version of Karen Blixsen's Out of Africa. “‘舍瓦丽’



这个词在今天已成为浪漫非凡的象征:它使人联想到那些充满冒险精神、自由放纵的人物形象,正如1985年拍摄的、改编自卡伦·布里克森原著的电影《走出非洲》中,由梅丽尔·斯特里普和罗伯特·瑞德福所演绎的角色。”梅丽尔·斯特里普(Meryl Streep),美国著名女演员。罗伯特·瑞德福(Robert Redford),美国著名男演员。卡伦·布里克森(Karen Blixsen),丹麦女作家,她的自传体小说《走出非洲》描述了二十世纪早期欧洲殖民者在非洲的生活场景,据此改编的同名电影颇受欢迎并获得奥斯卡最佳影片奖。

4. Schooled by the high style of the army mess in India, Harris ensured that his entourage did not suffer too many deprivations, though he did establish the safari routine still followed today—rise at first light for tea and a hearty breakfast, an energetic day in the wilderness with a midday nap under a shady tree, followed by a return to camp in the evening for a lavish dinner accompanied by fine wines before retiring to the fireside for cigars, port and tales of safari exploits. “哈里斯在印度的驻军食堂里受到高水准熏陶,他向随从担保尽可能不让他们受缺衣少食之苦。他也还真是建立起一套至今仍在遵循的远征队规程:天一亮就起身喝茶并享用丰盛的早餐,在野外奔波劳碌,中午休憩于树荫下,傍晚回到营地则有美酒佳肴款待,随后在篝火旁点燃雪茄,畅饮波尔图酒,聆听远征狩猎的种种趣事。”army mess 指的是军队食堂,当时英国殖民阶层在印度的生活相当奢华,其驻军的补给也极为丰厚。
5. Nowadays Africa still attracts travellers with an adventurous bent wanting to experience wilderness in the style of some of those early explorers and naturalists, and they are able to do so simply by making a reservation at one of the operations catering to these needs. “今日非洲依然吸引着有冒险欲望的旅行者,他们想以早先那些探险者和博物学者的方式来体验野外生活,而他们只需在提供此类服务的场所预约就行。”此处,operations 指的是那些在非洲草原和丛林中提供野营露宿等服务项目的机构。
6. By perpetuating the traditions of these old safaris, adopting the decorative style and borrowing from early architecture, modern camps and lodges are able to offer a highly romanticized way of “roughing it” and an experience of great luxury and sensuality. “通过保留“舍瓦丽”的固有传统,借鉴早期建筑并采用相应的装饰风格,现代的住宿区就能营造出高度浪漫的‘简朴生活’氛围并提供极为丰富的感官体验。”“to rough it”, 因陋就简地生活。
7. Look for real plants such as grasses, palms, succulents, or colorful flowers to make a fresh statement in African style rooms. “找些真实的植物,如杂草、棕榈、仙人掌,或者绚丽的花朵来烘染非洲风格房间的鲜活氛围。”succulent, 指的是那些有肉质的叶或茎的植物,如仙人掌之类。
8. Any color of the rainbow is an available option in safari style due to the diversity of the African ecosystem. Rainforests and jungles offer up an abundance of green plants and flowers in stunning jewel tones. Rich neutrals like tan, caramel, and gold also convey the warmth of the plains and deserts. “赤橙黄绿青蓝紫中的任意一色对于‘舍

瓦丽’风格来说都是不错的选择,因为非洲风情就是多彩多姿。雨林和灌木丛奉献出炫目的具有宝石般光泽的绿草鲜花,丰富的中间色调如棕褐色、焦糖色和金色则传递着草原与沙漠的暖意。”the diversity of the African ecosystem,丰富多样的非洲生态系统,此处结合上下文,意译成“多彩多姿的非洲风情”。

9. The British Colonel influence is displayed in the elegant, crafted, dark polished wood as found in the Hemingway-inspired furniture style. “英国殖民地的影响体现于(正如海明威风格的家居中可以找到的)优雅精致、漆黑闪亮的手工木器。”海明威(Ernest Hemingway 1899—1961),美国作家,1954年获诺贝尔文学奖。Hemingway-inspired furniture style,指的是在海明威作品中经常可以看到关于欧美殖民地家居场景的描述,由此激发了相应的家具设计风格的形成。
10. Just as appropriate are gnarled, rustic furniture pieces that could be imagined decorating the veranda of an African lodge. Decor pieces that reflect an imperfect, rudimentary, homemade look fit right into theme and add an authentic African Safari touch. “用粗糙的、多节瘤的家具来装点一个非洲式木屋的阳台是再合适不过了。有缺陷的、不完美的、自己制作的饰物很切合主题并且添加一种真实可信的‘舍瓦丽’格调。”decor pieces,指的是小件的装饰物品。
11. Pulling the Safari Decor Style together is an enjoyable eclectic experience, with many decorating resources available. “由于装饰素材的来源多种多样,‘舍瓦丽’风格的配制便成为兼容并收的愉快体验。”pull together 是齐心协力的意思,此处指多种素材的协调搭配。
12. And, when choosing fabric and patterns, always mix it up by combining decorative pieces in animal print, tribal patterns and old world ambiance. The result will be magically homogeneous and romantic! “而且,当挑选布料和花样时,总是将各种饰物混合搭配成动物纹理、部落图案、旧陆风情等不同格调。结果将是奇幻般的谐调与浪漫!”animal print,动物纹理,指的是以动物皮毛纹理为造型特征的装饰品。old world,旧大陆、旧世界,这个术语通常特指欧洲,与美洲,也就是“新大陆、新世界”相对应。此处,作者再次强调,“舍瓦丽”风格是非洲风情与欧洲格调的混合物。

Exercises

Translate the following passage into Chinese.

Get your African-inspired retreat off to the right start with a substantial wooden headboard or bed frame. Add some zest with animal print bedding such as a bed skirt, comforter, pillow shams, or duvet. Top off the bed with a romantic mosquito net in white or ivory for an exotic yet elegant ambience. Safari style accessories and wall decor will add a lot of charm and interest to a safari bedroom theme. Look for handcrafted African items like tribal masks, wooden sculptures and carvings, shields, pottery, drums, woven tapestries, or baskets. Fresh flowers or potted orchids bring in soft color and aroma for a relaxing environment.

Unit Six

Furniture Design



Lesson 18 A Servant of Wood



Lesson 19 From Trash to Trendy

Lesson 18 A Servant of Wood

“At best I am a servant of wood, attempting to translate its beauty and truth.”

—Victor Klassen

Victor Klassen grew up in a family of fifteen, on a farm in rural Manitoba. One of his fondest childhood memories saw him dashing to the workshop as soon as his chores were finished to build functional sailboats for use on the back pond.^[1] His love of design was born early, and at nineteen he set off for the University of Nigeria where his interest in sculpture was initiated. He returned the following year, and after finishing a History Degree at the University of Waterloo, he did a stint at CBC Radio. Then, a radical shift, he left to join a student movement. Fiercely individual and strong-willed, he even spent some time incarcerated due to his passionate beliefs.

His awareness of wood as a medium began soon after this tumultuous period. Walking with his sisters along the shore of a lake one day, he began picking up small pieces of drift wood, taking them back to Toronto with him. Later, as he was shifting the pieces around on a table, the wood began magically turning into an intriguing abstract face.^[2] This epiphany launched Victor into a period in which wood began the gradual conquest of his consciousness.



Another seminal and life changing event happened a few years later when a friend from Barcelona introduced him to the work and philosophy of the famed artist Gaudi.^[3] This struck a deep chord in Victor's being, and marked the beginning of his foray into what would become his signature organic and sensual forms in wood.



The artistic endeavor had become a fusion of the artist's new found inspiration and the material he worked with. While most wood workers cut their material into straight planks or beams—this being the easiest way in which to use tools to the functions we designate to it—Victor was keenly developing a different and ground-breaking technique. The new found skills resulted directly from his “Desire to restore wood to its original organic form thus returning to it some of its dignity.”^[4]

Other influences on his art include his life-long commitment to the study of Tai Chi. He studied the discipline for 30 years and also taught the form. “Its sense of equilibrium, fluidity, and circular motion have strongly influenced my designs.”^[5]

While living in Mexico, Victor married and soon moved back to Canada. Not yet being able to make a full time living with his art, he began supplementing his income by working in framing carpentry. “I enjoyed the constant contact with wood and the practicality of the work brought me down to earth.”^[6] He also began designing spaces and then houses, continually looking for challenges and unique opportunities that would challenge his imagination.



Victor has worked for many years with artisans who have painstakingly acquired the skills to make his most challenging designs a reality. “We have worked together for the last twenty years and my success is in large part due to the excellent carpentry skills they have developed. My partners’ wood-working magic has been admired by artisans from around the world.”

Victor continues to draw inspiration from the forms of nature and still experiments with new techniques. He remains the creative mentor behind The Victor Klassen

Collection, and is directly involved with commissions and various custom projects.

Words and Expressions

1. at best 至多
2. servant ['sə:vənt] *n.* 仆人
3. rural ['rʊərə(ə)l] *adj.* 乡下的, 田园的
4. Manitoba [ˌmæni'təubə] 曼尼托巴省(加拿大中南部的一个省)
5. dash [dæʃ] *vi.* 猛掷, 冲撞
6. chore [tʃɔ:] *n.* 家务杂事
7. sailboat [seilbəʊt] *n.* 帆船
8. set off *v.* 出发, 动身
9. Nigeria [nai'dʒiəriə] *n.* 尼日利亚(非洲中西部国家)
10. initiate [i'niʃieit] *vt.* 开始, 发动
11. Waterloo [ˌwɔ:tə'lu:] 滑铁卢(加拿大东南部城市)
12. degree [di'ɡri:] *n.* 学位
13. stint [stint] *n.* 分配的固定工作数量或份额
14. CBC *abbr.* Canadian Broadcasting Corporation 加拿大广播公司
15. fiercely [ˈfiəsli] *adv.* 猛烈地, 厉害地
16. strong-willed [ˈstrɒŋwɪld] *adj.* 固执己见的
17. incarcerate [in'kɑ:səreit] *vt.* 把...关进监狱, 监禁, 幽闭
18. passionate [ˈpæʃənɪt] *adj.* 充满热情的

19. awareness [ə'weənis] *n.* 意识, 注意
20. medium ['mi:djəm] *n.* 媒介, 手段
21. tumultuous [tju'mʌltjuəs] *adj.* 喧嚣的
22. drift wood 漂木
23. intriguing [in'tri:ɡɪŋ] *adj.* 迷人的
24. epiphany [i'pɪfəni] *n.* 神灵的显现
25. launch [lɔ:ntʃ] *vt.* 发动, 发起
26. gradual ['ɡrædʒuəl] *adj.* 逐渐的; 逐步的
27. conquest ['kɒŋkwɛst] *n.* 征服
28. consciousness ['kɒnfəsnis] *n.* 意识, 知觉
29. seminal ['si:minl] *adj.* 有重大影响的
30. Barcelona [bə:'si'ləʊnə] *n.* 巴塞罗那(西班牙东北部港市)
31. famed [feimd] *adj.* 著名的
32. strike [straɪk] *vt.* 打, 撞击, 冲击
33. chord [kɔ:d] *n.* 弦, 和音, 情绪
34. foray ['fɔ:reɪ] *n.* 冒险, 开创性的尝试
35. signature ['sɪɡnɪtʃə] *n.* 识别标志, 鲜明特征
36. organic [ɔ:'ɡænik] *adj.* 器官的, 有机的, 有机体的
37. sensual ['sensjuəl] *adj.* 富于感性的
38. endeavor [in'devə] *n.* 努力, 尽力, 进取心
39. fusion ['fju:ʒən] *n.* 融合, 熔接
40. plank [plæŋk] *n.* 厚木板, 支撑物
41. beam [bi:m] *n.* 横梁
42. designate ['deɪzɪɡneɪt] *v.* 指明, 指派
43. ground-breaking *adj.* 开创性的
44. restore [ris'tɔ:] *vt.* 恢复, 使回复
45. dignity ['dɪɡnɪti] *n.* 尊严, 高贵
46. commitment [kə'mɪtmənt] *n.* 致力, 献身
47. Tai Chi 太极, 太极拳
48. equilibrium [i:kwi'libriəm] *n.* 平衡, 平静
49. fluidity [flu(:)'ɪdɪti] *n.* 流动性
50. circular motion 圆周运动, 圆运动
51. full time *n.* 专职, 全部时间
52. supplement ['sʌplɪmənt] *v.* 补充
53. carpentry ['kɑ:pɪntri] *n.* 木匠业, 木器
54. constant ['kɒnstənt] *adj.* 不变的, 持续的
55. practicality [prækti'kælɪti] *n.* 实用性
56. down to earth 实在的, 现实的, 脚踏实地的
57. challenge ['tʃælɪndʒ] *n.* 挑战 *vt.* 向...挑战
58. artisan [ɑ:ti'zæn] *n.* 工匠, 技工



59. painstakingly ['peɪnstetkɪŋli] *adv.* 不辞辛劳地
 60. due to 由于, 应归于
 61. wood work 木工
 62. mentor ['mentɔː] *n.* 良师益友
 63. remain [ri'mein] *vi.* 保持, 保留

Notes

1. Victor Klassen grew up in a family of fifteen, on a farm in rural Manitoba. One of his fondest childhood memories saw him dashing to the workshop as soon as his chores were finished to build functional sailboats for use on the back pond. 维克多·克拉森生长在曼尼托巴省乡下农场一个有十五人组成的大家庭里。他的童年记忆中最常出现的一幕就是:只要一干完家务活儿,他就飞奔到作坊里制作可以在后院池塘里玩耍的帆船。
2. Later, as he was shifting the pieces around on a table, the wood began magically turning into an intriguing abstract face. “之后,当他将这些木块码放在桌子上时,它们魔幻般地变成一张迷人的、有着抽象意味的脸庞。”此处,shift 是指将块状物一个接一个地放置。
3. Another seminal and life changing event happened a few years later when a friend from Barcelona introduced him to the work and philosophy of the famed artist Gaudi. 另一个重大的、改变生活的事件发生在几年以后,当时一位从巴塞罗那来的朋友向他介绍了著名的艺术家高迪的作品与观点。高迪(Anthony Gaudi),西班牙著名的建筑师与设计家,其建筑与室内装饰作品以华丽的有机形态而闻名于世。
4. The artistic endeavor had become a fusion of the artist's new found inspiration and the material he worked with. While most wood workers cut their material into straight planks or beams—this being the easiest way in which to use tools to the functions we designate to it — Victor was keenly developing a different and ground-breaking technique. The new found skills resulted directly from his “Desire to restore wood to its original organic form thus returning to it some of its dignity”. 这种艺术上的孜孜以求将他所获得的灵感与他所使用的材料融合起来。大多数的工匠是将木材作横向或纵向分割——这是使工具发挥作用的最简易的途径。维克多却热衷于开发一种不寻常的、开创性的新方法。他渴望“将木材回复到初始的有机形态以还其尊贵本性”,而这种渴求直接导致了这种新技艺的产生。
5. Other influences on his art include his life-long commitment to the study of Tai Chi. He studied the discipline for 30 years and also taught the form. “Its sense of equilibrium, fluidity, and circular motion have strongly influenced my designs.” 对于他的艺术还有其他一些影响,包括他对太极拳的终身修习。他学了三十年太极并教授这种运动。“它的平衡感、流动感和环状动态都强烈地影响了我的设计。”



6. “I enjoyed the constant contact with wood and the practicality of the work brought me down to earth.” “我喜欢长久地与木材打交道,而且木匠技能的实用性使我脚踏实地。”

Exercises

Translate the following passages into Chinese.

- 1) Using beautifully rendered strips of red cedar, the artist has transformed a square table into a flowing form. The layered aesthetic give this attractive and functional design great appeal. It would fit handsomely into a large range of interiors.
- 2) This unique display shelf has remained one of our most popular pieces. The linear flow of the shelves combined with a subtle curve in depth, gives the piece a whimsical feel. Great for a varied display of books, collections and other treasures. Can be built to custom sizes.



Lesson 19 From Trash to Trendy

With the green design movement in full swing, “all-new” doesn’t allure quite the way it used to. For those who like to reuse but draw the line at curb-shopping, there are on the web playful, modern – sometimes elegant – pieces by designers and furniture makers who think some trash is just too good for the garbage.^[1]

Here are a few of the companies who are making old things new again.

MetaForm Studio

MetaForm Studio is the husband-wife team of Khader Humied, an architect and furniture maker, and Chris Randolph, an artist.

While the company’s bread and butter is design. A rocking chair made from recycled car tires and formaldehyde-free plywood, certified by the Forest Stewardship Council, has become a popular item.^[2]

“There’s something about the surface and the texture,” Humied says of the chair, dubbed the ReTire Rocker. “People think it’s leather. People are surprised to see tires used that way.”^[3]



The tires used to create the chair, Humied says, come from a company outside of Albany that acquires them for repurposing and cuts them into strips.

The chairs that result are comfy and provide good back support.

The Rocker costs \$1,200.

Jay Sanders, Inc.

When Jay Goldsamt learns a building is coming down, he often wonders about the wood it’s made of. If it’s quality wood that’s in good shape, his company, Jay Sanders, Inc., may be able to turn it into tables, chairs or cabinets, even built-ins.^[4]

Goldsamt’s team works with demolition companies to salvage wood from old barns, homes and industrial properties, picking it up, then stripping it, a process Goldsamt describes as allowing “air to circulate around each board, so if it picked up any moisture, it won’t get moldy.”

Jay Sanders, Inc. uses salvaged wood to create the barrel side table and other furniture. When the wood is finally dry, they “work it over,” making sure to remove every last nail. Then, they ship it to upstate New York, where it is transformed.^[5]

The benefits to this kind of furniture-making go beyond the environmental, Goldsamt says. “For traditional things, the wood already has the distressing and the patina you’d look for in an antique,” he says.

But reclaimed-wood furniture is not just for those who like a traditional aesthetic — the wood makes contemporary pieces look very good, too, Goldsamt says.

Chairs start at about \$350; side tables, \$300.



Bike Furniture Design



Have an old bicycle lying around? Andy Gregg can turn it into a coffee table, a chair — maybe even a couch. He may need to add some other parts, but you’ll recognize your former ride in the finished product.

Gregg, an artist and bike mechanic who works out of a studio in Marquette, Mich., has been making furniture from bikes since about 1990. He turned the enterprise into “more of a business,” he says, three or four years ago.^[6]

In his studio at the moment, there are bikes — a lot of them — in various states of disassembly, he says. “Lots of wheels and rims.”

Gregg’s clever tables start at \$275; chairs start at \$500 and barstools, \$425.

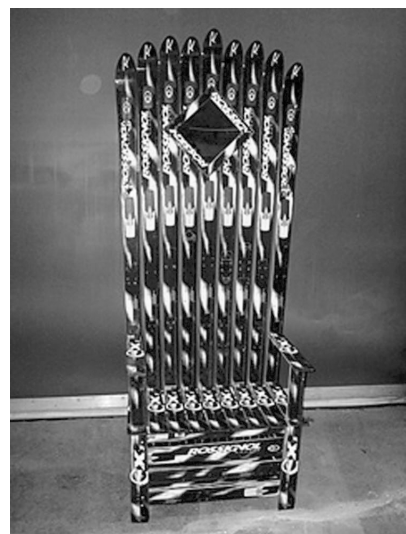
Vermont Ski Recyclers

Toby Hirschak works with skis, more often as an artisan than a skier.

His company, Vermont Ski Recyclers, makes furniture and accessories out of them — pieces like chairs, barstools, coat racks and storage bins.

An auctioneer by trade, Hirschak landed in this business after a friend who worked for Nordica, the ski gear supplier, asked him to design something with snowboards that could be given out as an award. Hirschak made a bench he describes as “crude”.^[7]

Today, he has a warehouse filled with thousands of



skis, snowboards and ski poles that might someday reenter a home or ski lodge with a whole new purpose.

Most of the skis Hirchak uses come from manufacturers. Many were returned by customers, or had a manufacturer's defect, he says.

Others come from ski shops and the general public. "People will call me and say, 'Geez, I've got five pairs of skis in my garage I'd love to give you,'" he says.

His eye-catching designs start at \$35 for a simple coat rack. Barstools start at \$165 apiece; Adirondack chairs, at \$350.



Loll Designs

The medium of choice for Loll Designs of Duluth, Minn., is recycled high-density polyethylene. Most of it is post-consumer plastic — former milk jugs, mostly, says CEO Greg Benson. Some of it is post-industrial plastic, including the stuff that makes up the Emmet Lounge, an outdoor chair.^[8]

Loll Designs gets the material after it's been turned into 4-by-8 foot sheets, and uses it to make all-weather chairs, tables, benches, ottomans and stools.

The material is durable, and won't fade, rot or splinter, says Benson. It needs no maintenance. And, of course, it's earth-friendly.

"Using the material a second time instead of putting it in a landfill is a better use," says Benson.

Words and Expressions

1. trash [træʃ] *n.* 废旧物品
2. trendy ['trendi] *adj.* 新潮的,流行的
3. full swing 全力进行中,达到活动的高潮
4. allure [ə'ljʊə] *v.* 吸引
5. draw the line 划定界限
6. curb [kɜ:b] *n.* 路边
7. elegant ['elɪɡənt] *adj.* 雅致的, <口>上品的,第一流的
8. garbage ['gɑ:bidʒ] *n.* 垃圾
9. dub [dʌb] *vt.* 轻点,打击
10. rocking chair 摇椅
11. recycle ['ri:'saɪkl] *v.* 使再循环,反复应用

12. tire ['taɪə] *n.* 轮胎
13. formaldehyde [fɔ:'mældi,haid] *n.* [化]甲醛, 蚁醛
14. plywood ['plaiwud] *n.* 夹板, 合板
15. Albany ['ɔ:lbəni] *n.* 奥尔巴尼(美国纽约州的首府)
16. built-in ['bilt'in] *n.* 嵌入式家具
17. demolition [demə'liʃən] *n.* 破坏, 毁坏, 爆破
18. salvage ['sælvidʒ] *vt.* 抢救, 打捞,
19. barn [bɑ:n] *n.* 谷仓, 畜棚, 畜舍, 机器房
20. strip [stri:p] *vt.* 剥, 剥去, 刮除外表层(如粉层或油漆)
21. moisture ['məɪstʃə] *n.* 潮湿, 湿气
22. moldy ['məʊldi] *adj.* 发霉的
23. barrel ['bærəl] *n.* 桶
24. side table 边桌(靠墙的桌子)
25. work over 检查
26. upstate ['ʌp'steɪt] *n.* 州内远离大城市的地方, 内地, (特指)纽约州北部地区
27. distress [dis'tres] *vt.* 仿造古物(为造成陈年久用的外观而进行毁损性的处理)
28. patina ['pætɪnə] *n.* 铜绿, 绿锈, 薄层, 光泽, 古色
29. antique [æn'tɪ:k] *n.* 古物, 古董
30. reclaim [ri'kleɪm] *vt.* (从废料中)回收, 利用
31. aesthetic [ɪs'thetɪk] *n.* 美感
32. contemporary [kən'tempərəri] *adj.* 当代的
33. mechanic [mi'kænik] *n.* 技工, 机修工
34. Marquette 马凯特(美国密歇根州西北部一城市)
35. enterprise ['entəpraɪz] *n.* 企业, 事业
36. disassembly [disə'sembli] *n.* 拆卸, 分解
37. rim [rɪm] *n.* 轮圈, 轮缘
38. ski [ski:] *n.* 滑雪橇
39. Vermont [və:'mɒnt] *n.* 佛蒙特州(美国州名)
40. artisan [ɑ:ti'zæn] *n.* 工匠, 技工
41. rack [ræk] *n.* 支架
42. auctioneer [ɔ:kʃə'niə] *n.* 拍卖人
43. by trade 就职业而言
44. gear [gɪə] *n.* 设备, 装备
45. defect [di'fekt] *n.* 过失, 缺点
46. Geez [gi:'ez] 哎呀(用以表达稍微的惊讶、喜悦、不满或是恼怒)
47. reclamation [rekleɪ'meiʃən] *n.* 开垦, 改造, (废料等的)收回
48. outweigh [aut'wei] *v.* 在重量(或价值等)上超过
49. eye-catching *adj.* 引人注目的, 耀眼的
50. Duluth [də'lu:θ] 德卢斯(美国明尼苏达州东北部港市)
51. density ['densɪti] *n.* 密度

- 52. polyethylene [ˌpɒli'eθili:n] *n.* [化]聚乙烯
- 53. post [pəʊst] *adv.* 在.....之后
- 54. milk jug 牛奶壶
- 55. stuff [stʌf] *n.* 原料, 材料
- 56. Ottoman [ˈɒtəmən] *n.* (无靠背、无扶手的)长软椅
- 57. splinter [ˈsplintə] *v.* 裂成碎片, 分裂
- 58. landfill [ˈlændfil] *n.* 垃圾掩埋法

Notes

1. With the green design movement in full swing, “all-new” doesn’t allure quite the way it used to. For those who like to reuse but draw the line at curb-shopping, there are on the web playful, modern — sometimes elegant — pieces by designers and furniture makers who think some trash is just too good for the garbage. “随着绿色设计日益盛行,‘崭新’一词已不像以往那么有吸引力了。对那些喜欢将废旧物品重复利用但又回避低档消费的人来说,倒是可以在网上淘到不少好玩的、新潮的、有时还相当棒的东西。对它们的设计制作者来讲,某些废旧物品实在是太好了,以至于不能作为垃圾给扔掉。”draw the line at, 与……划定界线,有“回避……”的意思。curb-shopping,街边小摊点,这儿有“低档次消费”的含义。
2. While the company’s bread and butter is design. A rocking chair made from recycled car tires and formaldehyde-free plywood, certified by the Forest Stewardship Council, has become a popular item. “但公司用来维持生计的行当却是设计。一种由回收的汽车轮胎和不含甲醛的胶合板做成的摇椅已通过林业部门的认证,并成为流行的物件。”此处的“bread and butter(面包与黄油)”指用以维持生计的东西。
3. “There’s something about the surface and the texture,” Humied says of the chair, dubbed the ReTire Rocker. “People think it’s leather. People are surprised to see tires used that way.” “‘外表和质地确有特殊之处,’哈米得评论道,轻轻敲击着这种被称为 ReTire 的摇椅,‘人们会以为它是皮制的,他们对轮胎的这种用法颇感惊奇。’”“ReTire”在此处是双关语,既有“retire”即“隐退、休息”的意思,又可以认为是“Re-Tire”,也就是“被再次利用的轮胎”。
4. When Jay Goldsamt learns a building is coming down, he often wonders about the wood it’s made of. If it’s quality wood that’s in good shape, his company, Jay Sanders, Inc., may be able to turn it into tables, chairs or cabinets, even built-ins. 当杰·古萨姆特知道某座建筑将要拆除,他就会揣测这座建筑用的是什么木材。如果木料质量上乘且外形完好,他开设的 Jay Sanders 公司就会将其变为桌椅橱柜,甚至是内嵌式家具。
5. When the wood is finally dry, they “work it over,” making sure to remove every last nail. Then, they ship it to upstate New York, where it is transformed. 当这些木材终于干燥,他们会对其进行“全面检查”,以确保移除最后一颗钉子。然后他们将木材运



到纽约州北部,在那儿,它们将改头换面。

6. Gregg, an artist and bike mechanic who works out of a studio in Marquette, Mich., has been making furniture from bikes since about 1990. He turned the enterprise into “more of a business,” he says, three or four years ago. 格莱格,一位艺术家和单车修理工,来自密歇根州马凯特市的一个工作室,从1990年起就开始将单车改制成家具。据他讲,三四年前他已把这项事业“不单纯当作一个买卖”来做。
7. An auctioneer by trade, Hirschak landed in this business after a friend who worked for Nordica, the ski gear supplier, asked him to design something with snowboards that could be given out as an award. Hirschak made a bench he describes as “crude”. “就职业而言,他本是一位拍卖师。他做这行缘于一位朋友,这位朋友为一家名为诺迪卡的滑雪设备供应商工作。他请希拉克用滑雪板设计某个物件可用来当作奖品。希拉克制作了一张(按他自己的描述)“拙劣”的长凳。”此处,crude有“粗糙、笨拙”的意思。
8. The medium of choice for Loll Designs of Duluth, Minn., is recycled high-density polyethylene. Most of it is post-consumer plastic — former milk jugs, mostly, says CEO Greg Benson. Some of it is post-industrial plastic, including the stuff that makes up the Emmet Lounge, an outdoor chair. “明尼苏达州德卢斯市的Loll设计公司选择的介质为回收的高密度聚乙烯塑料。大多数为消费者使用过的塑料——主要是牛奶壶,公司的CEO格里格·本森说。有一些是使用过的工业塑料,用来作成Emmet户外沙发椅的材料就属于这一类。”post-consumer,消费者使用过的;post-industrial,工业生产中使用过的。

Exercises

Topics for oral discussion.

Say something of what you know about the design of recycled furniture.



Unit Seven

Textile Design



Lesson 20 Textile Design



Lesson 21 Indian Textile History

Lesson 20 Textile Design

With the rediscovery of Pompeii^[1] in the middle of the 18th century, a new interest in classic architecture and design captured the imagination of the architects, designers, artists and craftsmen of Europe.

The naturalistic flower motifs, baroque scroll forms, and the Chinese and other Oriental types of design that were in vogue at the time, gave way to pure classic design.^[2] This classic influence continued into the beginning of the 19th century, up to the early Victorian period^[3].

In the early 19th century, inspiration, for the most part, was still classic; the furniture forms and architectural motifs of the Napoleonic era were bolder, heavier and more masculine. They were based on the findings and records of the more pretentious and important palaces and public buildings of ancient Rome. The more subtle Greek-inspired lines went out of favour.

In the middle to late 19th century (the Victorian age), this period of decoration was almost identical in England and America. Designs for furniture adornment and architectural back-grounds ran the gamut from Gothic pointed arches and Turkish motifs to bad imitations of the curvilinear rococo forms of the Louis XV period in France.^[4] Anything was acceptable, as long as it was ornate and gadgety. Colours were either muddy or dull, or ran to bright reds and greens or to mauves, which gave another name to this period — “The Mauve Decade”.

Fabric and wallpaper designs were composed of large vases heavy with flowers, large floral bouquets, twisting scroll forms, ribbons and bowknots, lace, shells (the abalone shell being the most popular), and swags. Broad stripes were also popular.

Contemporary designs in fabrics and wallpapers can be considered as little more than simplified or more stylized interpretations of the popular motifs of the past, whether of Chinese or classic inspirations, baroque, rococo, or anything else.

Once you know the type of motifs that prevailed during each of the earliest periods, you can go smartly contemporary with your period pieces of furniture and accessories by using suitable wallpaper and fabric motifs copied or adapted from these traditional designs and



Textile design in the middle of 18th century. Lyons, France.

printed on new and interesting materials and in new and striking colour combinations.



Textile design in 1867, France.

Aboriginal mask, or a mobile's pattern reflected against the wall. Colour is combined sometimes, with one wall in one colour, the remaining three in another colour (or two walls in one colour, two in another). Simplicity, large bold forms, low furniture, built-in cabinets and shelving, interesting colour schemes, large windows and dramatic indoor lighting are all distinguishing features.

Modern designs in fabrics and wallpapers run from the geometric to the abstract, all having their rightful place in modern decoration. Today, fabric houses around the world continue to produce textiles of exquisite beauty from their archives of document prints, allowing today's aficionados to continue to enjoy these beautiful designs.

Words and Expressions

1. naturalistic [ˌnætʃərəˈlistɪk] *adj.* 自然的, 自然主义的
2. motif [məʊˈtiːf] *n.* 主题, 主旨, 动机, 图形
3. baroque [bəˈrəʊk] *adj.* 巴洛克式的, 结构复杂的, 形式怪样的
4. oriental [ˌɔː(ɪ)riˈentl] *adj.* 东方诸国的, 亚洲的, 东方的
5. fabric [ˈfæbrɪk] *n.* 织品, 织物, 布
6. bold [bəʊld] *adj.* 大胆的, 粗放的
7. masculine [ˈmɑːskjʊlɪn] *adj.* 男性的, 男子气概的
8. pretentious [priˈtenʃəs] *adj.* 自命不凡的
9. subtle [ˈsʌtl] *adj.* 敏感的, 微妙的, 精细的
10. identical [aɪˈdentɪkəl] *adj.* 同一的, 同样的
11. gamut [ˈɡæmət] *n.* [音乐]全音阶, 长音阶, 全音域
12. arch [ɑːtʃ] *n.* 拱门, 弓形结构
13. Turkish [ˈtɜːkiʃ] *adj.* 土耳其的, 土耳其人的

14. curvilinear [kə'vi'liniə(r)] *adj.* 曲线的, 由曲线而成的
15. rococo [rə'kəukəu] *n.* 洛可可 *adj.* 洛可可式的, 过分修饰的
16. ornate [ɔ:'neit, 'ɔ:neit] *adj.* 装饰的, 华丽的
17. gadgety ['gædʒiti] *adj.* 小配件的, 小玩意的
18. mauve [məuv] *n.* 紫红色 *adj.* 紫红色的
19. floral ['flɔ:rəl] *adj.* 植物群的, 花似的, 花的
20. bouquet ['bu(:)kei, bu'kei] *n.* 花束
21. bowknot ['bau,nɒt] *n.* 蝴蝶结
22. lace [leis] *n.* 饰带, 花边
23. abalone [æbə'ləuni] *n.* 〈美〉[动] 鲍鱼(软体动物)
24. swag [swæg] *n.* 垂花饰
25. stripe [straip] *n.* 斑纹, 条纹
26. stylize ['stailaiz] *vt.* 使风格化
27. interpretation [in,tə'pri'teɪʃən] *n.* 解释, 阐明
28. inspiration [ɪnspə'reɪʃən] *n.* 灵感
29. prevail [pri'veil] *vi.* 流行, 盛行
30. earliest ['əli:st] *adj.* 早的, 初期的
31. period piece (仿)古式家具
32. accessory [æk'sesəri] *n.* 附件, 零件, 附加物
33. striking ['straɪkɪŋ] *adj.* 显著的, 惊人的
34. manufacturer [ˌmænju'fæktʃərə] *n.* 制造业者, 厂商
35. companion [kəm'pænjən] *n.* 同伴, 共事者
36. opening ['əʊpniŋ] *n.* 通路
37. drapery ['dreɪpəri] *n.* (供装饰用的)织物, 帷帐, 布料
38. look into 观察
39. decor ['deɪkə:(r); (US)deɪ'kɔ:r] *n.* 装饰之格调
40. primitive ['prɪmɪtɪv] *adj.* 原始的, 远古的, 粗糙的, 简单的
41. aboriginal [æbə'rɪdʒənəl] *adj.* 土著的 *n.* 土著居民
42. mobile ['məʊbail] *n.* 运动物体
43. built-in ['bɪlt'in] *adj.* 内置的, 固定的, 嵌入的
44. shelving ['ʃelvɪŋ] *n.* 棚架
45. scheme [ski:m] *n.* 安排, 配置, 方案
46. dramatic [drə'mætɪk] *adj.* 戏剧性的, 生动的
47. geometric [dʒiə'metrik] *adj.* 几何的, 几何学的
48. exquisite ['ekskwɪzɪt] *adj.* 优美的, 高雅的, 精致的
49. aficionado [ɑ:fɪ:sjə'nɑ:dəu] *n.* 〈西班牙〉狂热爱好者

Notes

1. Pompeii [pəm'pei] *n.* 庞培, 意大利古城, 公元 79 年火山爆发, 将该城淹没。



2. The naturalistic flower motifs, baroque scroll forms, and the Chinese and other Oriental types of design that were in vogue at the time, gave way to pure classic design. “模拟自然的花卉图形、巴洛克式的卷曲纹样、中国以及其他东方的式样在此之前十分盛行,此后则让位于纯粹古典的(欧式)设计风格。”Baroque, 巴洛克艺术。首先是以意大利的罗马为中心,继而传向西班牙、德国、澳洲、法国和英国。巴洛克艺术虽然起源于意大利,但巴洛克风格的盛行是在 1620 年间,由佛兰德斯的安特卫普首先拉开序幕。巴洛克风格中常见的雕饰图案有不规则的珍珠壳、美人鱼、半人鱼、海神、海马、花环、蜗卷纹等。

3. Victorian period, 即维多利亚时代 (Victorian era), 前接乔治时代, 后启爱德华时代, 被认为是英国工业革命和大英帝国的峰端。它的时限常被定义为 1837 年~1901 年, 即维多利亚女王的统治时期。

4. Designs for furniture adornment and architectural back-grounds ran the gamut from Gothic pointed arches and Turkish motifs to bad imitations of the curvilinear rococo forms of the Louis XV period in France. “家具饰物和建筑衬景的设计无所不有, 囊括哥特式尖形拱弧、土耳其式样, 以及法国路易十五时期曲里拐弯的洛可可样式的拙劣仿制品。”Rococo, 洛可可风格, 于 18 世纪 20 年代产生于法国并流行于欧洲, 是在巴洛克式样的基础上发展起来的, 主要表现在室内装饰上。洛可可装饰的特点是: 细腻柔媚, 常常采用不对称手法, 喜欢用弧线和 S 形线, 尤其爱用贝壳、旋涡、山石作为装饰题材, 卷草舒花, 缠绵盘曲, 连成一体。

5. An unneeded window off by itself could easily be unnoticed if draperies of the same designs as the wallpaper were drawn across; the draperies become a part of the wall background. 某扇不需要的窗户可以很容易地自行消失, 如果其垂挂帘幕和穿越而过的墙纸有着同样设计的话; 垂挂帘幕将成为背景墙纸的一部分。

Exercises

Translate the following passages into Chinese.

The work of a textile designer may involve:

- 1) liaising with customers and interpreting their ideas and needs accurately;
- 2) liaising with marketing, buying and technical staff as well as design colleagues;
- 3) considering how the textile will be used and what properties it needs;
- 4) researching the properties of materials used in specialist and industrial textiles;
- 5) undertaking research for ideas and inspiration;
- 6) experimenting with colour and texture;
- 7) producing design ideas, sketches and samples to present to customers;
- 8) producing designs using computer-aided design (CAD) software;
- 9) checking and approving samples of completed items;
- 10) working to deadlines and within a budget;
- 11) keeping up to date with new fashions and trends, and design and production techniques;
- 12) attending trade shows.



Lesson 21 Indian Textile History



India has a diverse and rich textile tradition. The origin of Indian textiles can be traced to the Indus valley civilization. The people of this civilization used homespun cotton for weaving their garments. Excavations at Harappa and Mohenjo-Daro, have unearthed household items like needles made of bone and spindles made of wood, amply suggesting that homespun cotton was used to make garments.^[1] Fragments of woven cotton have also been found from these sites.

The first literary information about textiles in India can be found in the Rig-Veda, which refers to weaving. The ancient Indian epics-Ramayana and Mahabharata also speak of a variety of fabrics of those times.^[2] The Ramayana refers to the rich styles worn by the aristocracy and the simple clothes worn by the commoners and ascetics. Ample evidence on the ancient textiles of India can also be obtained from the various sculptures belonging to Mauryan and Gupta age as well as from ancient Buddhist scripts and murals.^[3]

India had numerous trade links with the outside world and Indian textiles were popular in the ancient world. Indian silk was popular in Rome in the early centuries of the Christian era. Hoards of fragments of cotton material originating from Gujarat have been found in the Egyptian tombs. Cotton textiles were also exported to China during the heydays of the silk route.^[4]

Brocade weaving, especially with gold and silver, has been an age-old tradition in India. There are two broad classes of brocades. Brocades of pure silk or silk and cotton blends and zari brocades with gold and silver threads. The most important material in brocade weaving is silk. It facilitates lovely weaves, is durable, strong, fine and smooth.

Raw silk is specially treated for brocades. It is first twisted, then the threads undergo reeling and checking for uniformity and roundness. When the yarn has been processed, it is bleached and “degummed”, as raw silk has a gum-like substance (sericin) in its composition. This has to be removed in order to bring out the sheen and softness and to enable penetration of the dye. The task has to be done with great care as the fibers can weaken or get damaged. The silk is boiled in soap water for certain duration and then sent for dyeing.



Color plays a vital part in weaving brocade. The charm and subtle beauty of the brocade depends upon color synchronization. Colors are surcharged with nuances of mood and poetic association in fabrics and weaving as much as in painting.

Red-the color of love.

Yellow-is the color of young blossoms, southern winds and swarms of bees.

Indigo-the color of Lord Krishna who is likened to a rain-filled cloud.

Saffron-the color of the earth and of the yogi, the wandering minstrel, the seer, the poet who renounces the world.

Earlier, vegetable dyes were used during weaving. These produced fast colors, lasted for almost a generation, and remained as beautiful and vivid as ever. Nowadays aniline dyes have gained popularity as they are cheaper, less time-consuming and produce a larger variety of colors.

Designs are associated with legends and symbolism. The most popular motifs are drawn from nature. Designs have undergone changes gradually and imperceptibly. These changes can be traced through paintings made during different periods. Popular designs were formal floral motifs or scrolls entwined with animals. In the 16th century, the old designs were replaced by Persian floral motifs. In the 19th century, with the advent of British rule, there was a drastic change in designs. Some brocades started depicting English wallpaper designs to suit the tastes of the British rulers.

Words and Expressions

1. diverse [dai'və:s] *adj.* 不同的, 变化多的
2. trace [treis] *vt.* 追踪, 回溯
3. homespun ['həʊmspʌn] *n.* 手织物
4. garment ['gɑ:mənt] *n.* 外衣
5. excavation [ˌɛkskə'veɪʃən] *n.* 出土文物
6. unearth ['ʌn'əθ] *v.* 掘出
7. spindle ['spɪndl] *n.* 锭子, 纺锤
8. amply ['æmpli] *adv.* 充足地, 详细地
9. epic ['epɪk] *n.* 史诗
10. aristocracy [ˌærɪs'tɒkrəsi] *n.* 贵族, 贵族统治
11. commoner ['kɒməŋə] *n.* 平民
12. ascetic [ə'setɪk] *n.* 禁欲者, 苦行修道者
13. mural ['mjuərəl] *n.* 壁画, 壁饰
14. Christian era *n.* 公元, 基督纪元
15. hoard [hɔ:d] *n.* 储藏
16. heyday ['heɪdeɪ] *n.* 全盛期
17. brocade [brə'keɪd] *n.* (织有金银丝浮花的) 织锦, 锦缎
18. thread [θred] *n.* 线, 细丝

19. facilitate [fə'siliti:t] *vt.* 推动,帮助,使容易,促进
20. durable ['djʊərəbl] *adj.* 持久的,耐用的
21. twist [twist] *vt.* 拧,扭曲,绞,搓,捻
22. undergo [ˌʌndə'gəʊ] *vt.* 经历,遭受,忍受
23. reel [ri:l] *vt.* 卷……于轴上,使旋转
24. uniformity [ˌjuːni'fɔːmiti] *n.* 同样,一式,一致,均匀
25. roundness ['raʊndnis] *n.* 圆,圆满,完整
26. yarn [jɑːn] *n.* 纱,纱线
27. bleach [bli:tʃ] *v.* 漂白,变白
28. degum [di:'gʌm] *v.* 使脱胶,使去胶
29. gum [gʌm] *n.* 树脂,胶
30. sericin ['serisin] *n.* 丝胶
31. sheen [ʃiːn] *n.* 光辉
32. softness ['sɒftnis] *n.* 柔和,温柔
33. penetration [peni'treɪʃən] *n.* 穿过,渗透
34. dye [daɪ] *n.* 染料,染色
35. vital ['vaɪtl] *adj.* 重大的,至关重要的
36. subtle ['sʌtl] *adj.* 敏感的,微妙的,精细的
37. synchronization [ˌsɪŋkrənaɪ'zeɪʃən] *n.* 同步
38. surcharge [sə:'tʃɑːdʒ] *vt.* 使装载过多
39. nuance [nju:'ɑːns] *n.* 细微差别
40. blossom ['blɒsəm] *n.* 花(尤指结果实者),花开的状态
41. swarm [swɔːm] *n.* 蜂群,一大群
42. Krishna ['krɪʃnə] *n.* (印度教)克利须那神
43. saffron ['sæfrən] *n.* [植]藏红花,干藏红花粉(用于食品上色和调味的)金黄色,橘黄色
44. yogi ['jəʊgi] *n.* 瑜伽修行者,信奉瑜伽者,沉思默想者,神秘莫测的人
45. minstrel ['mɪnstrel] *n.* 吟游诗人(或歌手)
46. seer [siə] *n.* 预言家,先知者,幻想家
47. renounce [ri'naʊns] *vt.* 放弃,抛弃;与……断绝关系
48. vegetable dye 植物染料
49. fast [fɑːst] *adj.* 紧的,牢的,耐久的
50. aniline dye 苯胺染料
51. time-consuming ['taɪmkənɪ'sjuːmɪŋ] *adj.* 耗时的
52. legend ['ledʒənd] *n.* 传说,传奇
53. symbolism ['sɪmbəlaɪzəm] *n.* 象征主义,符号论
54. imperceptibly [ˌɪmpə'septəbli] *adv.* 察觉不到地,微细地
55. formal ['fɔːməl] *adj.* 整齐匀称的
56. floral ['flɔːrəl] *adj.* 植物群的,花似的,花的
57. entwine [ɪn'twain] *v.* (使)缠住,(使)盘绕
58. advent ['ædvənt] *n.* (尤指不寻常的人或事)出现,到来



59. drastic ['dræstɪk] *adj.* 激烈的,(药性等)猛烈的

60. depict [di'pɪkt] *vt.* 描述,描写

Notes

1. India has a diverse and rich textile tradition. The origin of Indian textiles can be traced to the Indus valley civilization. The people of this civilization used homespun cotton for weaving their garments. Excavations at Harappa and Mohenjo-Daro, have unearthed household items like needles made of bone and spindles made of wood, amply suggesting that homespun cotton was used to make garments. “印度有着丰富而多变的织物设计传统。印度织物的历史可以回溯到印度河谷文化。这一文明社会的人们用手纺棉线来织造外衣。在哈拉帕和摩亨左达罗的发掘已出土了若干家用物品诸如骨制针和木制纺锤,充分说明那些手纺棉线是用以制作衣物的。”Indus, 印度河, 中南亚的一条河流, 发源于西藏西南部, 流程约 3,057 千米(1,900 英里), 向西北流经印度北部, 而后折向西南方向流经巴基斯坦后注入阿拉伯海。约公元前 2500 年至 1500 年, 这条河的河谷曾出现过一个人高度发达的人类文明。Harappa, 哈拉帕, 巴基斯坦旁遮普印度河谷的一个地方, 追溯到公元前 3000 年的考古发现, 包括一座设计完善的城市遗址。Mohenjo-Daro, 摩亨左达罗, 巴基斯坦的一座已成废墟的史前城市, 在卡拉奇东北的印度河谷。其遗迹可追溯至公元前三千年。

2. The first literary information about textiles in India can be found in the Rig-Veda, which refers to weaving. The ancient Indian epics-Ramayana and Mahabharata also speak of a variety of fabrics of those times. “最初的关于印度织物的文学信息可以在《梨俱吠陀》中找到, 该书提到了纺织。古代印度的史诗《摩诃婆罗多》与《罗摩衍那》也有关于那时多种多样的织造品的叙述。”Rig-Veda, 《梨俱吠陀》, 吠陀经典之一部。Ramayana, 罗摩衍那, 罗摩传(印度古代梵语两大史诗之一)。Mahabharata, 《摩诃婆罗多》, 与《罗摩衍那》并称为印度两大史诗。

3. Ample evidence on the ancient textiles of India can also be obtained from the various sculptures belonging to Mauryan and Gupta age as well as from ancient Buddhist scripts and murals. “关于印度织物设计的充足凭证还可以从孔雀王朝和笈多王朝时期各种雕塑以及古代佛教手稿和壁画中获得。”Maurya, 孔雀王朝, 为古印度一王朝。Gupta, 笈多王朝, 自公元 320? 年至 520? 年统治大部分印度北部的大部分地区, 在其统治之下艺术蓬勃发展。

4. India had numerous trade links with the outside world and Indian textiles were popular in the ancient world. Indian silk was popular in Rome in the early centuries of the Christian era. Hoards of fragments of cotton material originating from Gujarat have been found in the Egyptian tombs. Cotton textiles were also exported to China during the heydays of the silk route. “印度和外部世界有着无数的贸易往来而印度的纺织品在古代世界亦曾相当流行。基督诞辰以来的早期若干个世纪里, 印度丝绸在罗马颇为时兴。在埃及的古墓中也发现了源于古吉拉特的棉制品残片。在丝绸之路的全盛时期, 印度的棉制织物也曾出口到中国。”Gujarat, 古吉拉特, 印度西部一地区, 与阿拉伯海相邻。1401 年后成为一个独立的王国, 1572 年被强行并入莫卧儿帝国。

Exercises

Topics for oral discussion.

Say something of what you know about the history of traditional Chinese textile, including the diverse categories, styles and representative patterns.



Unit Eight

Fashion Design



Lesson 22 Costume and Fashion-Clothing
in Sixteenth Century



Lesson 23 Fashion and Art

Lesson 22 Costume and Fashion-Clothing in Sixteenth Century

A full discourse on sixteenth century clothing is little beyond our capabilities, but we can discuss a few points, especially with regard to middle class clothing. Keep in mind that the extravagant clothing of the upper classes did not reflect what the laboring or peasant classes wore.

A man's suit consisted of a doublet, jerkin, and hose. He was not truly dressed without a cloak and hat, either. Underneath it, he wore a long shirt and sometimes drawers.^[1] There was a wide variety of styles. The heavily padded, peascod doublet reached its peak of excess in the 80s, and doublets have started to become somewhat more natural looking in the later 90s. They still have a pointy waist and a skirt of tabs most of the time, but there were other styles. Level waists were sometimes worn throughout the period by practical people, and especially the lower classes. A doublet with a natural waist,



A merchant of the 1590's



A seaman, 1580's-90's

comfortable sleeves, and deep skirt to mid-thigh would be appropriate working-class wear.^[2] Doublets with a very narrow skirt were also worn, especially with Venetians. Sleeves were usually fitted, with buttons up the back of the arm near the cuff. There was usually a wing or roll at the shoulder junction of the sleeve and body. The jerkin was sleeveless and cut to fit over the doublet. It was often left open. Collars were very high in the 70s (up around one's ears), but have been becoming more reasonable since then.

Hose were quite varied in style, and there were two parts: the upper hose and the nether hose. The basic upper hose styles were knee-breeches (galligaskins), paned trunk hose, and short trunk hose.

Knee-breeches came in several styles: very full throughout, very tight throughout, and very gathered at the top and narrow at the knee (like an inverted pear or turkey-leg). They might button or hook at the knee (either on the outside or inside of the knee), or might even be left open. They would be worn with over-the-knee length stockings, either tucked inside or pulled over the breeches, that were held up by garters. The garters might be quite ostentatious, or they might be simple bands with a buckle, with the stocking tops rolled down over to hide them. Sailors and laborers often wore breeches that were very loose all the way



A country girl

usually of white linen. It may show slightly above the bodice or through the sleeves, but it is underclothing and therefore normally hidden. It is typically worn with a partlet — a garment gathered to a neckband that filled in the part of a woman's chest above the bodice. Working women are often depicted without oversleeves or jacket, with their chemise sleeves rolled up. For upper class women, this chemise may be of very fine linen, and beautifully worked with embroidery.

The skirts of gowns are very full, with multiple petticoats underneath and often padded out at the hips with roll. The gown may also be hiked up and tucked in the waist to show the petticoats. Working women wore their skirts above their ankles, and often as high as mid-calf. They couldn't afford to be tripping on them around the hearth!^[4]

Women from the middle to upper classes also sometimes wore loose overgowns, rather like a long robe, with no waist or belt, over a kirtle. This would have been a rather comfortable and warm style in the winter (men also wore the same type of overgown, usually at home or as a magisterial robe).

Women wore ruffs like men, both with and without partlets (it was a maiden's privilege not to cover this area, and Elizabeth of England made a point of it). They did not wear the falling collar as much as men at this time, but upper-class did wear a dramatic, stiff, fan-like collar wired to the side and back edges of the bodice, sometimes with veils flowing out behind.^[5]

Women wore caps of various kinds. The "Mary Stuart" style, with a heart-shaped

down and left open at the bottom, falling to about mid-calf.^[3]

A gentleman would wear a cloak and a hat. There were a number of cloak styles: short Dutch cloaks, Spanish cloaks (short, with a large decorative hood that hung down the back), and French cloaks (very long and often with a shoulder-length mantle over it). Cloaks were commonly worn over one shoulder (leaving the sword arm free). Cloak ties and clasps are rarely seen, and draping the cloak rakishly and keeping it from falling off must have been an important social skill. Cloaks sometimes had hanging sleeves attached, which makes it hard to tell the different between them and a coat.

Boots were worn for riding, but shoes were considered appropriate for indoors. Heels are just coming into fashion.

Women's clothing begins with their underwear, which is a chemise or smock. The chemise is nightgown-like undergarment,



A market woman

outline around the face, is still worn. Wearing the hair brushed up over pads to make a kind of beehive is a trendy aristocratic style. Close curls are still worn also, with the long hair gathered into a bun in the back that was usually covered with a small cap or net of some kind. A woman rarely has her hair completely uncovered, and an older or widowed woman would be likely to be even more covered. A working woman would probably have a kerchief or headcloth. A common style is to braid the hair and wrap it circularly around the back, then cover the braids with a small cap or cloth that might be woven into the braids.

Words and Expressions

1. discourse [dis'kɔ:s, 'diskɔ:s] *n.* 讲话, 演说, 讲稿, 论文
2. with regard to 关于
3. middle class 中产阶级
4. extravagant [iks'trævəgənt] *adj.* 奢侈的, 浪费的, 过分的, 放纵的
5. upper class 上层社会, 贵族阶层
6. doublet ['dʌblɪt] *n.* 紧身上衣
7. jerkin ['dʒə:kin] *n.* 男用无袖短上衣, 短上衣
8. hose [həʊz] *n.* 长筒袜
9. cloak [kləʊk] *n.* 斗篷, 宽大外衣
10. drawer ['drəʊə] *n.* (用复数) 衬裤、内裤
11. pad [pæd] *v.* 加上衬垫
12. peascod ['pi:zkɒd] *n.* 豌豆荚
13. pointy ['pɔɪntɪ] *adj.* 非常尖的
14. waist [weɪst] *n.* 腰部, 腰, 衣服的上身部分, 背心
15. level ['lev(ə)l] *adj.* 齐平的, 水平的
16. thigh [θaɪ] *n.* 大腿
17. Venetian [vi'ni:tʃən] *n.* 威尼斯人
18. cuff ['kʌf] *n.* 袖口
19. junction ['dʒʌŋkʃən] *n.* 连接, 接合, 交叉点, 汇合处
20. sleeve [sli:v] *n.* 袖子
21. collar ['kɒlə] *n.* 衣领; 硬领
22. nether ['neðə] *adj.* 下面的
23. knee-breeches *n.* 长到膝盖的短裤
24. galligaskins [ˌgæli'gæskɪnz] *n.* 灯笼裤
25. paned [peɪnd] *adj.* 用杂色小布片拼做的
26. trunk hose 宽松罩裤
27. inverted [ɪn'vɜ:tɪd] *adj.* 反向的, 倒转的
28. turkey ['tʌ:ki] *n.* 火鸡
29. button ['bʌtn] *v.* 扣住, 扣紧
30. hook [hʊk] *v.* 钩住

31. tuck [tʌk] *vt.* 打褶, 卷起
32. garter ['gɑ:tə] *n.* 吊袜带
33. ostentatious [ˌɒsten'teɪʃəs] *adj.* 浮华的, 卖弄的
34. buckle ['bʌkl] *n.* 带扣
35. calf [kɑ:f] *n.* 小腿
36. hood [hud] *n.* 头巾, 兜帽
37. mantle ['mæntl] *n.* 斗篷, 覆盖物
38. sword arm 右臂, 持剑臂
39. clasp [klɑ:sp] *n.* 扣子, 钩
40. boot [bu:t] *n.* (长筒)靴, 靴子
41. heel [hi:l] *n.* 脚后跟, 踵, 跟部
42. underwear ['ʌndəweə] *n.* 内衣裤
43. chemise [ʃi'miz] *n.* (女用)衬衣, 内衣
44. smock [smɒk] *n.* [古]女衬衣; 罩衫
45. undergarment ['ʌndəgɑ:mənt] *n.* 内衣, 贴身衣
46. linen ['linin] *n.* 亚麻布, 亚麻制品
47. bodice ['bɒdis] *n.* 女服的紧身胸衣
48. underclothing ['ʌndəkləʊðɪŋ] *n.* 内衣, 贴身衣裤
49. partlet ['pɑ:tlɪt] *n.* (16 世纪妇女穿的遮蔽颈部和肩部的) 无袖上胸衣
50. neckband ['nekbænd] *n.* 衬衫领子, 围颈带
51. oversleeve ['əʊvəsli:v] *n.* 袖套
52. gown [gaʊn] *n.* 长袍
53. petticoat ['petikəʊt] *n.* 衬裙
54. hip [hip] *n.* 臀部
55. hike [haɪk] *vi.* 升起, 拉起
56. tuck [tʌk] *vt.* 卷起, 叠起
57. ankle ['æŋkl] *n.* 踝
58. trip [trip] *vi.* 摔倒, 绊倒
59. hearth [hɑ:θ] *n.* 壁炉地面, [喻]家庭
60. robe [rəʊb] *n.* 长袍, 罩衣
61. kirtle ['kɜ:tl] *n.* 女装或外裙
62. magisterial [ˌmædʒɪs'tɪəriəl] *adj.* 仪态威严的
63. ruff [rʌf] *n.* 环状领
64. maiden ['meɪdn] *n.* 少女, 处女
65. make a point of 重视, 强调
66. stiff [stɪf] *adj.* 硬的, 僵直的, 僵硬的
67. veil [veil] *n.* 面纱, 面罩
68. beehive ['bi:haɪv] *n.* 蜂窝
69. aristocratic [ˌærɪstə'krætɪk] *adj.* 贵族的
70. bun [bʌn] *n.* 卷曲(或结)状的头发, 发髻

71. kerchief ['kɜ:tʃɪf] *n.* 方巾
 72. braid [breɪd] *vt.* 把(头发)梳成辫子
 73. wrap [ræp] *vt.* 卷, 缠绕

Notes

1. A man's suit consisted of a doublet, jerkin, and hose. He was not truly dressed without a cloak and hat, either. Underneath it, he wore a long shirt and sometimes drawers. 男子的衣着包括紧身衣、无袖短褂和长袜。斗篷和帽子也是不可或缺的。在外衣下面, 他穿一件长衬衫, 有时还配上衬裤。

2. They still have a pointy waist and a skirt of tabs most of the time, but there were other styles. Level waists were sometimes worn throughout the period by practical people, and especially the lower classes. A doublet with a natural waist, comfortable sleeves, and deep skirt to mid-thigh would be appropriate working-class wear. 这一时期, 讲求实用的人们, 尤其是下层阶级, 有时也穿平底背心。紧身衣配上自然大方的背心、舒适的衣袖、垂到大腿中部的裙子, 这套衣着对于工作阶层是恰如其分的。

3. The garters might be quite ostentatious, or they might be simple bands with a buckle, with the stocking tops rolled down over to hide them. Sailors and laborers often wore breeches that were very loose all the way down and left open at the bottom, falling to about mid-calf. 吊袜带可以是样式浮华的, 也可以是简单的配有挂扣的带子, 被翻卷的长袜边缘遮盖住。水手和劳工常常穿非常宽松的裤子, 其底部开敞, 垂至小腿中部。

4. The gown may also be hiked up and tucked in the waist to show the petticoats. Working women wore their skirts above their ankles, and often as high as mid-calf. They couldn't afford to be tripping on them around the hearth! 长袍有时也会往上拉起并叠进背心, 里面以突出裙装。劳动妇女会将裙子拉到脚踝以上, 而且常常露出半个小腿。她们可能不能在家里忙活时被裙裾绊倒!

5. They did not wear the falling collar as much as men at this time, but upper-class did wear a dramatic, stiff, fan-like collar wired to the side and back edges of the bodice, sometimes with veils flowing out behind. 不像这一时期的男性, 妇女并不佩带坠状领圈。但上层阶级的女性倒是佩带一种引人注目的、硬挺的、与紧身胸衣的边缘与后沿缀在一起的扇状领圈, 有时面纱会从其后部飘出。

Exercises

Translate the following passages into Chinese.

Drawing is the key tool to developing ideas; it is the simplest way to communicate. Well-informed design requires:



Good observational skills.
An awareness of the anatomy of the body.
An awareness of the drape of fabrics on the body.
An awareness of the movement of the body.
An awareness of the potential of garment construction.
An understanding of individual fabric performance (or an ability to experiment with a new fabric by sampling).



Lesson 23 Fashion and Art

When does fashion become art, when does art become fashion? Throughout the 20th century an exploration of the parallels between these two worlds contributed to the development of visual culture and to the way in which fashion was perceived and created. It is important to understand this process in order to appreciate the complexities of contemporary fashion design and its symbiotic relationship with art.^[1]

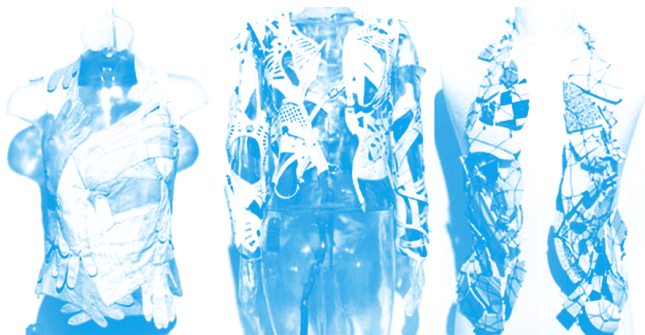
The design of clothes had traditionally been regarded as a craft rather than an art form but its status has risen over time. The relationship between fashion and art developed through the 20th century with an explosion of artists using clothing as a metaphor for the human form or spirit.

During the early 20th century, painting changed totally when cloth became more than a surface for holding paint. Braque and Picasso began to use it in their paste-ups and collages, followed by other artists like Duchamp, Man Ray and Kurt Schwitters.^[2] In the 1920s Sonia Delaunay introduced the radical ideas of the Constructivists to fashion, emphasizing the importance of abstract pattern taken from cubist painting and applying this to patchwork techniques, thus making the individual garment an art form.

Initial explorations by Dadaists melded with fashion in the influence of surrealism on designers such as Elsa Schiaparelli who became friends with Jean Cocteau and Salvador Dali, from whom she commissioned designs for fabrics and accessories.^[3] She experimented with innovative materials cellophane, glass, plastic and created witty, sophisticated statements with her padlocked suit bells, exposed zippers and musical purses. Her signature colour “Shocking Pink” was taken from the artist Christian Berard.



Design by Charles James



Design by Martin Margiela

The couturier Charles James working from the 1930s to the 1950s was a master of construction and crossed the boundary into sculpture using mathematical principles, engineering skills and experimental use of new fabrics like rayon.^[4] He looked upon his designs as works of art, which were made from precisely constructed interchangeable components.

During the 1960s and 1970s designers responded to the new emphasis on youth culture in parallel with the experimental and challenging developments in the art world. Paco Rabanne experimented with new materials (paper, plastic and metal) and his first collection was entitled “Twelve Unwearable Dresses”. In the 1980s new movements such as “Wearable Art” and “Conceptual Clothing” began to take shape alongside the use of clothing in performance and installation art contexts.^[5]

Further explorations were made by de-constructionists during the mid-1990s. The design work of Martin Margiela and Ann Demeulmeester had a revolutionary effect upon the development of fashion design. As traditional forms of painting and sculpture had given way to conceptual work and other genres, these further explored the use of clothes. Couturiers also reinvented themselves, as artists in their own right. Issey Miyake is an example of a designer whose work is elevated beyond the constraints of seasonal trends through his consideration of the balance of influences of East and West, and the continued exploration of the relationship between the linear, geometric shapes created from his innovative textiles and the human form.^[6]

Words and Expressions

1. fashion [ˈfæʃən] *n.* 样子, 方式, 流行, 风尚
2. exploration [ˌekspləˈreɪʃən] *n.* 探险, 踏勘, 探测
3. parallels [ˈpærəˌlels] *n.* 平行导轨
4. perceive [pəˈsi:v] *vt.* 察觉
5. complexity [kəmˈpleksɪti] *n.* 复杂的事物, 复杂性
6. contemporary [kənˈtempərəri] *adj.* 当代的, 同时代的
7. symbiotic [ˌsɪmbaɪˈɒtɪk] *adj.* 共生的
8. clothes [kləʊðz] *n.* 衣服
9. status [ˈsteɪtəs] *n.* 身份, 地位, 情形, 状况
10. explosion [ɪksˈpləʊʒən] *n.* 急速扩张, 激增, 蓬勃发展
11. metaphor [ˈmetəfə] *n.* [修辞] 隐喻, 暗喻
12. radical [ˈrædɪkəl] *adj.* 激进的
13. constructivist [kənˈstrʌktɪvɪst] *n.* 构成主义者
14. emphasize [ˈemfəsaɪz] *vt.* 强调, 着重
15. cubist [ˈkjuːbɪst] *n.* 立体派艺术家 *adj.* 立体派的
16. patchwork [ˈpætʃwɜ:k] *n.* 拼缝物, 拼缀物
17. individual [ˌɪndɪˈvɪdʒuəl] *adj.* 个别的, 单独的, 个人的

18. initial [i'niʃəl] *adj.* 最初的, 初始的
19. meld [meld] *v.* 混合, 合并
20. surrealism [sə'riəlɪz(ə)m] *n.* 超现实主义
21. commission [kə'mɪʃən] *vt.* 委任, 任命, 委托
22. cellophane ['seləfeɪn] *n.* 胶膜
23. witty ['wɪti] *adj.* 富于机智的, 诙谐的
24. sophisticated [sə'fɪstɪkeɪtɪd] *adj.* 复杂的; 精致的
25. statement ['steɪtmənt] *n.* 陈述, 综述
26. padlock ['pædlɒk] *vt.* 用挂锁锁上; 把……上锁
27. zipper ['zipə] *n.* 拉链
28. purse [pɜ:s] *n.* 女用小包, 钱包
29. signature ['sɪɡnɪtʃə] *n.* 识别标志, 鲜明特征
30. couturier [kuty'r'je] *n.* 时装设计师
31. cross [krɒs] *v.* 使交叉, 横过
32. boundary ['baʊndəri] *n.* 边界, 分界线
33. mathematical [ˌmæθɪ'mætɪkəl] *adj.* 数学的, 精确的
34. engineering [ˌendʒɪ'niəriŋ] *n.* 工程(学)
35. experimental [eksɪ'peri'mentl] *adj.* 实验的, 根据实验的
36. rayon ['reɪɒn] *n.* 人造丝, 人造纤维
37. interchangeable [ɪntə'tʃeɪndʒəb(ə)l] *adj.* 可互换的
38. respond [rɪs'pɒnd] *v.* 回答, 响应, 做出反应
39. in parallel with 与……平行, 与……同时
40. challenging [ˌtʃælɪndʒɪŋ] *adj.* 引起挑战性兴趣的
41. entitle [ɪn'taɪtl] *vt.* 给……题名
42. unwearable [ˌʌn'weərəbl] *adj.* 不适合穿戴的
43. dress [dres] *n.* 服装, 衣服
44. wearable ['weərəbl] *adj.* 可穿用的
45. conceptual [kən'septʃuəl] *adj.* 概念上的
46. alongside [ə'lɒŋ'saɪd] *prep.* 横靠; 与……并肩; 在……旁边
47. installation [ˌɪnstə'leɪʃən] *n.* 安装, 装置
48. performance [pə'fɔ:məns] *n.* 表演, 演奏
49. revolutionary [ˌrevə'lʊ:ʃənəri] *adj.* 革命的, 大变革的
50. genre [ʒɑ:ŋr] *n.* 类型, 流派, 体裁, 样式
51. reinvent [ˌri:ɪn'vent] *vt.* 重新确立或使用
52. elevate ['elɪveɪt] *vt.* 举起, 提拔, 提升
53. constraint [kən'streɪnt] *n.* 约束, 强制, 局促
54. seasonal ['si:zənəl] *adj.* 季节的, 季节性的, 周期性的
55. influence ['ɪnfluəns] *n.* 影响, 感化, 感应
56. linear ['li:niə] *adj.* 线的, 直线的, 线性的
57. geometric [dʒiə'metrik] *adj.* 几何的, 几何学的

Notes

1. When does fashion become art, when does art become fashion? Throughout the 20th century an exploration of the parallels between these two worlds contributed to the development of visual culture and to the way in which fashion was perceived and created. It is important to understand this process in order to appreciate the complexities of contemporary fashion design and its symbiotic relationship with art. 是什么时候时尚成为艺术, 是什么时候艺术成为时尚? 针对二者之间衔接过渡的探索贯穿整个 20 世纪, 从而促成视觉文化的发展, 并使时尚通过相应的途径被感知、被创造。理解这一过程对于我们领会当代时尚设计的复杂性以及它与艺术的共生关系是十分重要的。

2. During the early 20th century, painting changed totally when cloth became more than a surface for holding paint. Braque and Picasso began to use it in their paste-ups and collages, followed by other artists like Duchamp, Man Ray and Kurt Schwitters. “在 20 世纪早期, 绘画有了完全彻底的改变, 与此同时, 布面材料已不仅仅是绘画的表面载体。布拉克和毕加索开始将其应用到他们的拼贴艺术作品中, 其他一些艺术家诸如杜尚、曼·雷和科特·施威特斯等亦紧随这一潮流。”Georges Braque, 乔治斯·布拉克(1882—1963), 法国画家, 是立体派的主要倡导者和理论家。Pablo Picasso, 帕布罗·毕加索(1881—1973), 西班牙画家, 是 20 世纪最多产和最有影响的画家之一。毕加索擅长绘画、雕刻、蚀刻、舞台设计和制陶艺术。他与乔治斯·布拉克开创了立体主义画派(1906—1925 年), 并引入了拼贴艺术。Marcel Duchamp 马塞尔·杜尚(1887—1968), 法裔美籍现代派艺术家, 纽约城达达运动领袖。Man Ray 曼·雷(1890—1976), 美国画家。他是纽约达达主义的创始人, 以其摄影、油画、雕塑和后来的超现实主义实验而出名。Kurt Schwitters 科特·施维特(1887—1948), 德国达达派画家、雕塑家。

3. Initial explorations by Dadaists melded with fashion in the influence of surrealism on designers such as Elsa Schiaparelli who became friends with Jean Cocteau and Salvador Dali, from whom she commissioned designs for fabrics and accessories. “达达派的初期探索将时尚与超现实主义相混合, 影响了像埃尔萨·斯基亚帕瑞利这样的设计师。她是简·哥克顿和萨尔瓦多·达利的朋友, 从他们那儿接受委托来设计织物样式和相关饰件。”Elsa Schiaparelli 埃尔萨·斯基亚帕瑞利(1896—1973), 意大利裔时装设计师, 以使用色彩明亮的合成衣料来设计高档女装而闻名。Jean Cocteau 简·哥克顿(1889—1963), 法国作家和电影制作者, 几乎涉及所有艺术传媒, 最有名的是小说《调皮捣蛋的孩子们》(1929 年), 戏剧《爆炸装置》(1934 年) 和电影《美女与野兽》(1945 年)。Salvador Dali 萨尔瓦多·达利(1904—1989), 西班牙超现实主义画家, 以其色彩艳丽的风格和精细地描绘在画布上的怪诞画像而闻名。

4. The couturier Charles James working from the 1930s to the 1950s was a master of construction and crossed the boundary into sculpture using mathematical principles, engineering skills and experimental use of new fabrics like rayon. “活跃于 30 至 50 年代的时装设计师查尔斯·詹姆斯是一位结构大师, 他通过数学原理、工程技巧和实验性地采用新型纺织物如人造纤维等手段突破界限, 取得雕塑般的效果。”Charles James 查尔斯·詹姆斯

(1906—1978), 美国时装设计师。

5. During the 1960s and 1970s designers responded to the new emphasis on youth culture in parallel with the experimental and challenging developments in the art world. Paco Rabanne experimented with new materials (paper, plastic and metal) and his first collection was entitled “Twelve Unwearable Dresses”. In the 1980s new movements such as “Wearable Art” and “Conceptual Clothing” began to take shape alongside the use of clothing in performance and installation art contexts. “在 20 世纪 60 年代和 70 年代, 设计师们针对当时新的侧重点‘青年文化’做出反应, 该趋势与艺术世界中实验性、挑战性的发展进程相平行。帕可·拉班尝试性地运用新材料(纸、塑料和金属), 他的第一批作品被命名为‘十二件非穿着用服装’。20 世纪 80 年代, 新的风潮诸如“可穿着的艺术”和“概念性服装”伴随着服装在表演性艺术和装置艺术场景中的应用而开始形成。”Paco Rabanne 帕可·拉班(1934—), 出生于西班牙的法国设计师。performance art 表演性艺术: 一种剧场艺术形式, 围绕主题的内容通过一系列媒介连续或有刺激性的展现在观众面前。installation art 装置艺术: 为了特定场所而创造出来的艺术, 常常因地制宜或是与实体特色相结合。

6. Issey Miyake is an example of a designer whose work is elevated beyond the constraints of seasonal trends through his consideration of the balance of influences of East and West, and the continued exploration of the relationship between the linear, geometric shapes created from his innovative textiles and the human form. “三宅一生就是一个例子, 通过对东方和西方两类影响力的均衡考虑, 以及针对人体形态与新型织物所创造的形态这二者之间关系的持续探索, 他的设计超越了季节性流行趋势的限制。”Issey Miyake 三宅一生(1938—), 日本时装设计师。

Exercises

Translate the following passages into Chinese.

Designing for children and babies is much easier when you have had the experience of actually caring for them; dressing them; changing nappies; buying shoes, hats and socks that stay on; watching them grow out of clothing. Obviously it is not practical to give birth to children just to design for them, so what is the next best thing? Research is very important, asking the right questions about fit, ease of access for changing nappies without undressing a small baby, practical clothing that stands up to crawling on hard and soft floors, fabrics that will wash again and again without losing quality, for example. Seek out parents, relatives with children or visit play groups and nurseries (telephone for permission first)!



Unit Nine

Communication on Internet with Multimedia Technology



Lesson 24 Handy Hints for Web Designers



Lesson 25 Speaking Digitalian

Lesson 24 Handy Hints for Web Designers

Web Designing is as easy as 1-2-3, claim some of the software tools on the market that “generate” your pages for you.^[1] Unfortunately, many web designers today have fallen prey to this marketing gimmick—and the results are obvious. Every now and then, one comes across a website that looks good with a particular browser and a particular screen-resolution; but view it with a different browser, and you can’t even read the plain text on the page. Worse still, given the number of operating systems that are used by netizens worldwide, these pages will never be seen properly by more than a half of the intended surfers.

Now let’s assume that this web page belongs to a site that sells stuff online. The very fact that half the users cannot even see the page, translates into losses worth half the amount straightaway (perhaps, even more!). I guess that makes a good case for the *raison d’être* of this article! Web Designing is, in my opinion, a cocktail of creative skills & technical prowess—and one is no less important than the other.^[2]

In the following lines, I have jotted down a few points that I noticed during my online journeys, important from the point of view of web designers. Some of them may be taken with a pinch of salt; for it is not possible to please everyone everytime. But most of them are simple enough to be used as a rule of thumb.

A picture, they say, is worth a thousand words. A picture file, alas, is also almost as big. Images, no doubt, enhance the look of a page, but it is not advisable to go overboard in stuffing your page with a truckload of images. Most net-surfers use a dial-up connection, and the average time to load a page should be no longer than 5 seconds. If it’s longer, the surfer will most probably click away elsewhere. So, within this time, all the images on a page must be loaded as well. So, as a rough yardstick, keep the aggregate page size less than 30k.

Another important point to note is that each file on the page requires a separate HTTP request to the server. So a lot of small images—even if they do not add up to a lot in terms of bytes—will slow down the loading a lot.^[3]

Even when you must use images for navigation, please give a second thought to the users who will not be seeing those jazzy, fantastic & truly amazing buttons that you spent hours to design. Yes, I’m talking of the ALT text attribute of the IMG tag. Do not forget to provide an Alternate Text for each image that you use for navigation. Though not obviously apparent, ALT text can help such users immensely.^[4]

Modern browsers offer users a choice to turn off images. This gives an idea of how troublesome the unwanted images could be.

A couple of more attributes that make your pages load faster are the HEIGHT and

WIDTH attributes. Without these, the browser must wait for the image to download since it cannot know how much space to leave for them!

Navigability & functionality come before artistic excellence. It is no use making your site a masterpiece of art if users cannot navigate around it—even after they reach the main page, they have no clue as to how to go where they want to go.

Especially common, is a kind of navigation that some people call Mystery Meat Navigation. That means, that unless your mouse moves over an image, you have no idea where that link might take you. Only when the mouse hovers do you see the actual link. This is cumbersome because users need to move their mouse all over the place to find out which part is a link and which is not. ^[5]

Follow the K. I. S. S. principle: Keep it simple, stupid!

Next is a very important practical suggestion: Whenever your whole page is within a TABLE, the page cannot render (i. e. , the page does not show on the screen) unless the entire table is downloaded. You might have noticed this on several websites, when there is no activity for a long time, and suddenly the entire page is visible. Hence, to avoid such a situation, what you should do is this: Split the table up into two tables one below the other, and let the top one be a short table that displays just the page header and a few navigation links. So now, immediately upon downloading this part of the page, users can see the page header—and this prepares them for the long wait ahead, as well as keeps them from leaving your site to go to other sites, in case of a slow connection. ^[6]

The ongoing browser wars have left only one casualty—the user. As a word of caution, stay away from all browser—specific functions. Because if a certain feature is supported by one browser, it will most definitely not be supported by another. Where you must use such features, it should not hamper the display of the page in the other browser which does not support such functionality. In other words, your page should degrade gracefully.

Creating a new browser window should be the authority of the user only. Do not try to popup new windows to clutter the user's screen. All links must open in the same window by default. An exception, however, may be made for pages containing a links list. It is convenient in such cases to open links in another window, so that the user can come back to the links page easily. Even in such cases, it is advisable to give the user a prior note that links would open in a new window.

Keep in mind the fonts-challenged users too. The ultra-jazzy “Cloister Black MT Light” font that looks so amazing on your machine may well be degraded into plain old Times New Roman on your user's machine. The reason? He/she does not have the font installed on his/her machine—and one thing's obvious—there's nothing you can do about the situation, sitting halfway across the globe from them. ^[7]

Stay clear of out-of-the-way hard-to-find fonts. Use plain vanilla fonts like Arial, Verdana, Tahoma, and Courier. If need be, make your jazzy fonts into an image and put that on the page.



A new design trick that is increasingly being used on the web has caught my fancy: It is a very functional navigation bar that guides you across all possible paths within the site. It looks something like this:

Home > Section > Subsection > Page

What better than to give your users a handy way of visiting just about any other page on your own site, and informing them where they are!

Another new trend on the web is not all that inviting-various vendors come up with “revolutionary plug-ins” and undoubtedly, most amateur web designers jump up to spruce up their pages using them. The reality is that most people won’t have them installed, and wouldn’t care about it anyway. Come to think of it, have you seen plug-ins on any of the most popular sites, including Yahoo. com, Amazon. com or Google. com? It’s simply not the best thing to do. Mention must be made here of Macromedia’s Shockwave Flash plug-in, which has now made its way onto most computers today, and thus presents no harm in using vector animation on your site.

JAVA is yet another often-misused technology on webpages. Use JAVA as a utilitarian programming language, not as a graphics front-end for your photos/images. There are various things you can do with JAVA ; that does not mean you should do all of them. JAVA applets are known to run slower, so users experience a certain sluggishness in performance. And worse still, JAVA has been known to crash certain browsers. This is not something everyone likes, especially if it is done for the sole purpose of showing a set of images in a slideshow!

The moral: Use it, but with discretion.

Never underestimate the importance of those META tags. They can make all the difference between your users coming to your site and going to your competitor’s—just because they couldn’t find yours. Search Engines heavily rely upon the Keywords & Description Meta tags to populate their search database. And once again, use discretion in writing these. Including a huge number of keywords for the same page can spell trouble. The description should be a small, meaningful summary of the whole page that makes sense even when seen out-of-context of the webpage itself, say, in a listing of search engine results.

And the final point that summarizes all the points so forth: Write for all browsers, all resolutions, and all color-depths. If you show people pages that look best with their own browser and their own resolution, that makes them feel “at home”, and you get a better response.

The web waits for no one. And furthermore, the user is king. Try your best to keep the user happy. And to keep all users happy. For, a good website is like a good storefront—it can mean all the difference between a casual surfer and a serious customer.

Words and Expressions

1. hint [hint] *n* . 暗示, 提示, 线索

2. claim [kleim] *vt.* 声称
3. generate ['dʒenəreɪt] *vt.* 产生, 发生
4. gimmick ['gimɪk] *n.* 暗机关
5. Netizen 网民
6. surfer ['sə:fə(r)] *n.* 冲浪运动员
7. assume [ə'sju:m] *vt.* 假定, 设想
8. raison d'être [reizɔ:n'detr] *n.* [法]存在的目的或理由
9. prowess ['praʊs] *n.* 威力
10. jot [dʒɒt] *vt.* 略记, 摘要记载下来, 草草地记下
11. stuff [stʌf] *vt.* 塞满, 填满, 填充
12. truckload ['trʌkləʊd] *n.* 一货车的容量
13. yardstick ['jɑ:dstɪk] *n.* [美]码尺, 准绳
14. aggregate ['ægrɪgeɪt] *adj.* 合计的, 集合的
15. jazzy ['dʒæzi] *adj.* 有爵士特点的, 奔放的, 愉快的
16. immensely ['ɪmensli] *adv.* 庞大地, 非常
17. troublesome ['trʌblsəm] *adj.* 麻烦的, 讨厌的, 棘手的
18. excellence ['eksələns] *n.* 优点, 美德
19. cumbersome ['kʌmbəsəm] *adj.* 讨厌的, 麻烦的, 笨重的
20. casualty ['kæʒuəlti] *n.* 伤亡
21. hamper ['hæmpə] *v.* 妨碍, 牵制
22. exception [ɪk'sepʃən] *n.* 除外, 例外
23. degrade [di'greɪd] *v.* (使)降级
24. vendor ['vendɔ:] *n.* 卖主
25. discretion [dɪs'kreʃən] *n.* 判断力
26. casual ['kæʒuəl] *adj.* 偶然的, 不经意的, 临时的

Notes

1. Web Designing is as easy as 1-2-3, claim some of the software tools on the market that “generate” your pages for you. “网站设计是再简单不过的了, 正如市面上的某些能够为你“生成”网页的软件工具所宣扬的那样。”这里用了一个倒装语序, 正常的语序应该是: Some of the software tools on the market that “generate” your pages for you claim that web designing is as easy as 1-2-3.
2. Web Designing is, in my opinion, a cocktail of creative skills & technical prowess—and one is no less important than the other. 在我看来, 网站设计, 是创意能力和技术能力的综合——两者的重要性不相上下。
3. Another important point to note is that each file on the page requires a separate HTTP request to the server. So a lot of small images—even if they do not add up to a lot in terms of bytes—will slow down the loading a lot. 另外很重要的一点就是, 网

页上每个文件的上传都需要向服务器传送独立的 HTTP 申请。因此,如果小图片过多——即使它们总的字节数并不多——就会减缓上传的速度。

4. Do not forget to provide an Alternate Text for each image that you use for navigation. Though not obviously apparent, ALT text can help such users immensely. “不要忘记给你的每一张用来导航的图片加上 ALT 文字注解。ALT 文字标注给(那些取消图片显示的)用户以很大帮助,虽然看起来并不明显。”这里的 ALT 标签指的是网页代码。
5. Only when the mouse hovers do you see the actual link. This is cumbersome because users need to move their mouse all over the place to find out which part is a link and which is not. “只有当光标下的图片变换时你才可以看到实际的链接。这真讨厌,因为用户不得不将光标到处挪来挪去以找出链接部位。”Hover 指的是网页制作中的某种特效,即光标放到图片上时图片内容发生变化。
6. So now, immediately upon downloading this part of the page, users can see the page header—and this prepares them for the long wait ahead, as well as keeps them from leaving your site to go to other sites, in case of a slow connection. “这样一来网页的这个部分很快下载,用户就可以看到页面题头部分——这让他们对下面长时间的等待有个准备,也避免让他们离开你的网站跑到别处去,如果网速很慢的话。”in case of 意为假设,万一。
7. The ultra-jazzy “Cloister Black MT Light” font that looks so amazing on your machine may well be degraded into plain old Times New Roman on your user’s machine. The reason? He/she does not have the font installed on his/her machine—and one thing’s obvious—there’s nothing you can do about the situation, sitting halfway across the globe from them. 某种特别好玩的 Cloister Black MT Light 字体在你的计算机上看起来很逗,可是在你的用户的计算机上则更改为老旧的 Times New Roman 字体。为什么? 他或者她的计算机上没有安装这种字体——只有一件事是明摆着的——对此情况你毫无办法,你和他们隔着半个地球哩。

Exercises

Decide whether the following statements are true (T) or false (F) according to the content of the text.

1. A website that looks good with a particular browser and a particular screen-resolution will surely be viewed good with another different browser.
2. A lot of small images on webpage will not slow down the loading because they do not add up to a lot in terms of bytes.
3. The HEIGHT and WIDTH attributes make your pages load faster.
4. A certain feature supported by one browser will most definitely be supported by another.



Lesson 25 Speaking Digitalian

The Italians were latecomers to the brave new world of digital design, but three young artists have been running to catch up . . .

Techniques used for artwork reproduction have always had a profound influence on artistic development. Apprentice artists no longer need to travel the world in search of artistic masterpieces to inspire them and teach them techniques, images have themselves been travelling since the end of the 15th century. But as the original image -imago- becomes information, it inevitably undergoes a standardization process as well.

With the innovation of the Internet, new semantic codes are being propagated in a very short space of time, are used by a vast community and quickly become codified as official languages. ^[1]

The on-line community has a huge influence on all web art production-work published on the Internet stimulates countless designers and serves to increase their awareness. Thanks to web tutorials, a huge range of people can learn artistic techniques and find ways to adapt them. This acceleration in the spread of information obviously increases globalization and renders production more homogeneous.

History has taught us that as the distribution of information increases, so the number of true innovators is reduced, fewer creators of ideas there are as for web design, it is said that in Italy they are real copy-cats and that they got there after everybody else. The development of Internet design has been slow, but as they have been grown in experience, Italians have begun to add something of their own to the field.

Short web design development overview

In 1993 the national center for super computing applications (NSCA) developed the browser “Mosaic”, now “Netscape”, allowing images, texts, sounds and movies to be combined for the first time. But the real boom in web design began in 1995 when Sun Microsystems developed JAVA technology, which allowed temporary interaction between the user and the server by means of short scripts. ^[2]



Mirco Pasqualini

In 1996 Microsoft added its own browser “Internet Explorer”—to the scene and, thanks to the continual development of HTML, new versions of these browsers and the countless plug—ins (such as “quick time”, “shockwave” real audio/video, “VRML”), have considerably increased the communicative potential of the web. In the mid-1990s web design became a hot topic in Italy. ^[3]

Italian protagonists

Several young artists tried to keep up with the times, initially following the predominating artistic currents, before finding their own niches in the world of web design.



design by Mirco Pasqualini

The best-known Italian web designers in the international community—Mirco Pasqualini, Simone Biffi and Nicola (niko) Stumpo have all arrived at the same point, but from different directions.

After professional experiences in very diverse fields, they each discovered an overwhelming passion for design on the Internet. Like their predecessors and mentors—Joshua Davis, Matt Owens, Josh Ulm—they are all self-taught. Grown up with a “do it yourself” mentality, they are their own most valuable resource.

Mirco Pasqualini (26)

After studying for a diploma in accounting, Mirco Pasqualini returned to his true passion and took a job as a graphic artist. In 1995 he moved into web design and in 1999 was appointed art director at the “seven” agency in caselfranco veneto, where he founded a new multimedia sector called “seven + mirco”, now renamed “ootworld” and today part of the DNM group.

Simone Biffi (22)

has a technical diploma, but has always loved drawing.

He originally worked in construction in his native town bergamo, but then he discovered a world which wasn't subjected to the laws of physics and has been involved in web design ever since.

Nicola Stumpo (25)

is the only one of the three with an artistic background—after art-oriented high school, he enrolled at the fine art academy, but didn't finish. Stumpo became fascinated by the creative possibilities of web design, when he saw an animated butterfly on the first edition of “theremediproject.com”, and for the past five years he has been working on the web.

Experimental / Business-oriented

In Italy, everything is sooo old and things are changing sooo slowly—which in some ways isn't all bad—so the general internet business trends are a strong influence on the creative aspect of web designers' work.



design by Simone Biffi

At the moment Italian companies won't take any risk at all: Italian web design suffers from the barriers of clients' limited web-budgets and conflicting creative control.

Client briefs tend to be strictly focused on targeting users; they seem to fear real interactivity — and often projects are given short deadlines.

The mainstream of Internet design in Italy is convinced that all that is need to impress the audience is a product-presentation clip. Web designers are asked to develop a site with flash intros just for the sake of having something animated. New entries want big buttons with drop-shadows, for example. Up until now it seems that there has been no structure for a really autonomous communication system on fairly large-scale projects.

The majority of website visitors expect information to be delivered immediately, but viwers to web-art-sites are prepared to accept longer loading times in their quest for emotions.



design by Nicola Stumpo

The visual imagery surrounding us is so vivid, it can become overwhelming; so it is sometimes through other senses, sound and music in particular, that we have experiences. Music has a profound influence on the web's visual style, but there is a tendency to add sound to everything, particularly in an effort to punctuate mouseover states.

Connections between sounds and visuals should be planned and implemented carefully in order to create free-flowing animation with a high emotional impact on the visitor. "Flash" is

those three webdesigners' tool of choice, because with “Flash” they can translate sounds into images and make visitors forget that they're sitting in front of a computer. ^[4]

The designers support their experimental work by collaborating as head creative directors with some of Italy's leading multimedia agencies, creating commercial design during the day and in their spare time turning to exploration and experimental work (mostly at night).

“Excellence means knowing how to merge both things. To succeed in meeting the client's needs and creating something that satisfies you personally, is what we try to do,” they say.

“Transgression is possible in business-orient projects as well. In Italy, clients have had some bad experiences, where large companies, betting on the new economy, only thought about the turnover, not about quality. Now clients are more mature, they know how to choose and they are careful when picking out an agency. But they are still a bit diffident, in the initial phase of new projects, when we propose something different ... we love them all :-)”

Words and Expressions

1. digitalian [didʒi'tælin] *n.* 数码语言
2. latecomer ['leɪtɪkʌmə] *n.* 迟到者
3. reproduction [ˌrɪːprə'dʌkʃən] *n.* 繁殖, 再现, 复制品
4. profound [prə'faʊnd] *adj.* 深刻的, 意义深远的
5. apprentice [ə'prentɪs] *n.* 学徒
6. imago [i'meɪgəʊ] *n.* 意象
7. semantic [si'mæntɪk] *adj.* [语] 语义的
8. propagate ['prɒpəgeɪt] *v.* 繁殖, 传播, 宣传
9. stimulate ['stɪmjuleɪt] *vt.* 刺激, 激励
10. acceleration [ækˌselə'reɪʃən] *n.* 加速度
11. globalization [ˌɡləʊbəlaɪ'zeɪʃən] *n.* 全球化, 全球性
12. homogeneous [ˌhɒməʊ'dʒɪːnjəs] *adj.* 同类的, 相似的
13. interaction [ˌɪntər'ækʃən] *n.* 交互作用, 交感
14. protagonist [prəʊ'tæɡənɪst] *n.* 主角, 领导者, 积极参加者
15. overwhelming [ˌəʊvə'welmiŋ] *adj.* 压倒性的, 无法抵抗的
16. mentality [men'tælɪti] *n.* 智力, 精神, 心理, 思想情况
17. barrier ['bæriə] *n.* (阻碍通道的)障碍物, 栅栏, 屏障
18. autonomous [ɔː'tɒnəməs] *adj.* 自治的
19. experimental [eksˌperi'mentl] *adj.* 实验的, 根据实验的
20. excellence ['eksələns] *n.* 优秀, 卓越, 优点, 美德
21. turnover ['tɜːnəʊvə(r)] *n.* 流量, 营业额, 周转

22. mature [mə'tjuə] *adj.* 成熟的
 23. phase [feiz] *n.* 阶段, 状态

Notes

1. With the Innovation of the Internet, new semantic codes are being propagated in a very short space of time, are used by a vast community and quickly become codified as official languages. 随着因特网的革新, 在极短暂的时空内繁殖出的新的语义代码, 正在巨大的社会群体内应用并迅速成为代码化的正式用语。
2. In 1993 the national center for super computing applications (NSCA) developed the browser “Mosaic”, now “Netscape”, allowing images, texts, sounds and movies to be combined for the first time. But the real boom in webdesign began in 1995 when Sun Microsystems developed JAVA technology, which allowed temporary interaction between the user and the server by means of short scripts. 1993 年美国超级计算软件中心(NSCA)研发了 Mosaic 浏览器, 现在又叫作 Netscape, 能够让图片、文字、声音和影视组合呈现。但网络设计真正的繁荣始于 1995 年, 当时 Sun 微处理器公司研发出 JAVA 技术, 可以通过短小程序达成用户和服务器间的短暂互动。
3. In 1996 Microsoft added its own browser “Internet Explorer”—to the scene and, thanks to the continual development of HTML, new versions of these browsers and the countless plug-ins (such as “quick time”, “shockwave” real audio/video, “VRML”), have considerably increased the communicative potential of the web. In the mid-1990s web design became a hot topic in Italy. “在此背景下, 1996 年微软公司开发出自己的浏览器 Internet Explorer, 并且由于 HTML 语言的不断发展、新版本浏览器的不断推出以及不计其数的插件(比如“quick time”, “shockwave” real audio/video, “VRML”)的产生, 网络交流的潜力大为提高。在 20 世纪 90 年代中期, 网络设计成为意大利的热门话题。”VRML(Virtual Reality Modeling Language), 虚拟现实造型语言
4. Connections between sounds and visuals should be planned and implemented carefully in order to create free-flowing animation with a high emotional impact on the visitor. “Flash” is those three webdesigners’ tool of choice, because with “Flash” they can translate sounds into images and make visitors forget that they’re sitting in front of a computer. 音响和视觉效果间的关联须好好谋划, 并能够谨慎地创造某种自由跟进的动画以强烈地打动观众。Flash 是这三位网络设计师所选中的工具, 因为这样他们就可以将声响转译为图像……能够让观众忘掉自己是坐在一台电脑前面。

Exercises

Topics for oral discussion.



1. What do you think about the innovation of the Internet and those new semantic codes used by a vast community as official language?
2. What do you think about the mainstream of Internet design in China? Say something about your own experience on web design.



Unit Ten

Computer-aided Design



Lesson 26 Interview with a 3D Artist



Lesson 27 The Story of Photoshop



Lesson 28 Graphic File Formats

Lesson 26 Interview with a 3D Artist

Could you introduce yourself ?

My name is Thomas Colding-Jørgensen—I was born on the 4th of August 1975. I am currently living in Frederiksberg, close to Copenhagen in Denmark. I have been drawing and painting since I was a small kid and I started using computers almost 15 years ago. Professionally I have been working for about 6 years—starting out with graphics for computer games moving on to graphics for animated feature—short and commercial films.

I am currently employed as a 3D-animator at A. Film ApS—one of the biggest animation-studios in Scandinavia doing mostly traditional animation and in the latest couple of years expanding into computer graphics.^[1]

What is your favorite genre, theme ?

Well I kinda like to try many different styles though I don't think I will ever lose the interest in “cartoony” 3D. I really like to create little funny/cute/and exciting environments and characters—little chips of my imagination and fantasy.

What are your strong points ?

I think I have progressed a lot with modelling and setting up light. Both modelling and composition of the works I do are strongly affected by my drawing skills—I won't say that I am the best artist but it certainly helps to be able to draw when you want to do things from your own imagination.^[2] However its kind of difficult to say what my strong points are—I think I will let the “audience” decide that.

What is your favorite type of modelling ?

My favorite modelling type is by all means Polygonal modelling. I also like to model with NURBS and Patches but at least in MAX I tend to use simple polygon-modelling.

What is/are your favourite method(s) of modelling ?

When I am doing characters heads, I usually start out with very low-detailed sphere. I then convert it to an editable mesh. I work in almost the same way as working with NURBS—I work with few polygons/vertices for the basic shape of the object. I then have a smoothing tool on top of my object “stack” so I can see the final result when I want to.

Usually when I do a head I only model the one half of the head. I then have a mirrored copy (reference) that works as a clone of the side I work with. In that way I work on the left side and the right side changes as I change the left one.





When I work with polygons I feel a bit more free to cut, divide, extrude etc, than I do with NURBS and Patches.^[3] Though I tend to think that the rendered end result is a bit better with NURBS. Therefore I often combine both NURBS and polygon shapes in my scenes.

What do you think of the modelling features of MAX ?

I really like to model in MAX. I feel that the “easy to use” interface and structure of MAX really helps a lot when modelling your scenes and combined with the many different plugins and standard tools available in MAX. I find that it really covers most of my needs when doing 3D.

Do you draw textures yourself ? What is the “from scratch”/“from real” textures ratio ?

Almost all of the textures in most of my work are hand-painted. I would say the “from scratch”/“from real” ratio is about 50/1. However I use a lot of procedural textures in conjunction with hand-painted textures. For example, I use a lot of generated noise/smoke/dents/gradient textures as masks or masks for other masks together with hand-painted textures or as bump maps or shininess maps.^[4]

What do you think of the MAX renderer ?

I think the renderer in MAX is at the moment quite good. However I don't tend to focus that much on the renderer—I think you have to understand the basics of materials, lighting, shadowcasting etc. In real life in order to get the most out of a renderer. For example, the whole idea with radiosity rendering is nice, but it's so slow and it doesn't always give me the result I am looking for. In stead I find that trying to understand how and where the light “bounces” around adds more to my works—I can also cheat a bit to get the desired look—and I am not “stuck” with a “calculated” “correct” result.^[5]

What is important to keep in mind to give characters a cartoony-like look ?

That's kind of hard to explain. I usually start out with drawings of the characters I want to model. Give the character some unrealistic features such as big cute eyes/chubby simple fingers or a big defined nose etc. My advice is also to keep the texturing of the

character as simple as possible.



What image are you most proud of and why ?

Uhh... that's really hard to say—I like most of the images I do and I am equally proud of them all. They are all so different and have their own qualities—I think I will let the audience decide that.

How important are preliminary sketches to your works ?

I often do sketches before I even start anything—I find it very important for composition and design—you will save a lot of time and worries. ^[6]

What are the most important points in a scene to make it look good ?

I guess it depends on the idea of the scene. A very simple scene can look as good as a very “complicated” scene. What I personally like is nice lighting and a nice composition. You can achieve this in a lot of ways depending on the feeling and idea of the scene.

Try to “de-computerize” your end result. For example, try to break up long straight lines (in nature almost everything is a bit rough and dented). Try to create some variation also in small details. ^[7]

What are you tired of seeing in other people's animations/stills ?

Personally I am very tired of seeing “dark” “evil” “sad future predictions” “cold and lifeless” and “mortal combat” related things. ^[8]

If you were giving only one sentence of advice to a beginning 3D artist, what would it be ?

Get used to your software—learn from the critique you are getting—have patience and find your own style.

What programs would you recommend for beginning 3D artists and what did you start with ?

I won't say that any program is better than the other. I started with Real 3D and Lightwave, got used to 3D Studio, worked a bit in Softimage, tried a bit of Alias and ended up with 3D Studio MAX. I really find MAX to be the software for me. But just remember it's not the program, it's the person behind the program that does the artwork—the

program is just a tool.

What are your future plans ?

My future plans are of course to evolve in the 3D-World. I am constantly learning and developing my own style. Someday soon I want to direct a 3D short movie. In a couple of years who knows—I might be working in the United States or in the UK.

Thanks.

Well thank You. I hope some of you out there can use some of the things I have said during this interview.

Words and Expressions

1. studio ['stju:diəu] *n.* 画室, 照相室, 工作室
2. genre [ʒɑ:ŋr] *n.* [法]类型, 流派
3. theme [θi:m] *n.* (谈话, 写作等的)题目, 主题, 主旋律
4. kinda ['kaində] *adv.* 有一点, 有几分(= kind of)
5. chip [tʃip] *n.* 碎片
6. fantasy ['fæntəsi] *n.* 幻想, 白日梦
7. audience ['ɔ:dʒəns] *n.* 听众, 观众
8. by all means 一定, 务必
9. polygonal ['pɒlɪɡənəl] *adj.* 多角形的, 多边形的
10. stack [stæk] *n.* 堆, 一堆, 堆栈
11. therefore ['ðeəfɔ:] *adv.* 因此, 所以
12. ratio ['reɪʃiəu] *n.* 比, 比率
13. procedural [prə'si:dʒərəl] *adj.* 程序上的
14. in conjunction with 与……协力
15. shininess ['ʃaɪnɪnɪs] *n.* 发光, 发亮
16. shadowcasting ['ʃædəukaɪstɪŋ] *n.* 阴影投射
17. radiosity ['reɪdiəusɪti] *n.* 光辐射
18. bounce [baʊns] *v.* (使)反跳, 弹起
19. be stuck with [俚] 被……缠住无法摆脱, 遇到困难无法进行下去
20. unrealistic [ˌʌnrɪə'lɪstɪk] *adj.* 不切实际的, 不实在的
21. chubby [ˈtʃʌbi] *adj.* 丰满的, 圆胖的
22. preliminary [pri'lɪmɪnəri] *adj.* 预备的, 初步的
23. rough [rʌf] *adj.* 粗糙的, 粗略的
24. dent [dent] *v.* 使凹下, 凹进, 削弱
25. evil ['i:vəl] *n.* 邪恶, 不幸, 罪恶
26. prediction [pri'dɪkʃən] *n.* 预言, 预报
27. mortal ['mɔ:təl] *adj.* 必死的, 致命的
28. combat ['kəmbət] *n.* 战斗, 格斗



29. critique [ˈkriːtɪk] *n.* 批评
30. evolve [iˈvɒlʊ] *v.* (使)发展, (使)进展, (使)进化
31. constantly [ˈkɒnstəntli] *adv.* 不变地, 经常地, 坚持不懈地

Notes

1. Frederiksberg: 腓特烈斯堡, 丹麦东部一城市, 位于西兰岛上的哥本哈根的郊区。Copenhagen: 哥本哈根, 丹麦首都及最大城市。Scandinavia: 斯堪的纳维亚(半岛)(瑞典、挪威、丹麦、冰岛的泛称)。
2. Both modelling and composition of the works I do are strongly affected by my drawing skills—I won’t say that I am the best artist but it certainly helps to be able to draw when you want to do things from your own imagination. 建模和整个作品的合成在很大程度上有赖于我的绘画技巧——我不是说我是最好的艺术家,但你要靠自身的想象力来做事时,具备绘画能力是有帮助的。
3. When I work with polygons I feel a bit more free to cut, divide, extrude etc, than I do with NURBS and Patches. “当我用多边形进行工作时,相对于 NURBS 建模和面片建模而言,我感到可以更自由地进行切割、分裂和拉伸等操作。” NURBS: 曲线曲面的非均匀有理 B 样条。NURBS 建模为建构曲面模型的重要方法之一。
4. For example I use a lot of generated noise/smoke/dents/gradient textures as masks or masks for other masks together with hand-painted textures or as bump maps or shininess maps. 比如我使用大量特制的噪波(或者烟雾、凹痕、渐变)纹理来作为遮罩,或者作为与手绘纹理相结合的遮罩的遮罩,或者作为凹凸贴图或发光贴图。
5. In stead I find that trying to understand how and where the light “bounces” around adds more to my works—I can also cheat a bit to get the desired look—and I am not “stuck” with a “calculated” “correct” result. 作为替代,我发现努力去理解光线怎样以及在何处“反弹”倒对我的工作更有帮助——我还可以用某种欺骗眼睛的手段来得到预期的观感——我并不执著于“通过计算得到的”“正确的”结果。
6. I often do sketches before I even start anything—I find it very important for composition and design—you will save a lot of time and worries. 我甚至在做一切事情前都要勾绘草稿——我发觉这对制作和设计极为重要——你可以节省大量时间,免去不少忧虑。
7. Try to “de-computerize” your end result. For example, try to break up long straight lines (in nature almost everything is a bit rough and dented). Try to create some variation also in small details. 要试图将最终的结果看起来“非电脑化”。比如,要使长而直的线条断裂开来(在自然界中,几乎所有的物件都是有些粗糙和不平整的)。就是在细枝末节上也要尽可能地产生一些变化。
8. Personally I am very tired of seeing “dark” “evil” “sad future predictions” “cold and lifeless” and “mortal combat” related things. 从个人的角度讲,我非常讨厌看到与“黑

暗”、“邪恶”、“悲哀的预言”、“冷漠死寂”以及“拼死格斗”等相关的事物。

Exercises

Topics for oral discussion.

1. Say something about yourself and tell what you know about 3D animation.
2. What is your most favorite 3D software and why?



Lesson 27 The Story of Photoshop

Photoshop is the best selling pixel editing program on the planet. It is the standard of many industries and has been a huge revenue source for Adobe Systems Inc. [1]

But Photoshop's beginnings were humble. Back in the fall of 1987, Thomas Knoll, a doctoral candidate in computer vision at the University of Michigan, was trying to write programming code to display grayscale computer images on a black-and-white bitmap monitor. The code was called Display. [2] Knoll wrote it on his Mac Plus computer at home as a diversion from his doctoral work. Because it wasn't directly related to his thesis, Knoll thought it had limited value at best. Little did he know that this initial code would be the very beginning of the phenomenon that would be known as Photoshop.



Photoshop 1.0.7 Splash Screen



Photoshop 2.0.1 Splash Screen

Knoll's program caught the attention of his brother, John, who worked at Industrial Light and Magic (ILM) in Marin County, California. ILM was the visual effects arm of Lucasfilm, the famous motion picture company founded by George Lucas. With the release of Star Wars, Lucas had proved that really cool special effects, combined with heroic characters and a "shoot-em up script," could produce a blockbuster motion picture. [3] To that end, John was experimenting with computers to create special effects. He asked his brother Thomas to help him program a computer to process digital image files, and Display was a great starting point. So began their collaboration.

John arranged to purchase a new Macintosh II, the first color-capable model, through his father, a professor at the University of Michigan. Before it was shipped to his brother, Thomas got hold of it and rewrote the code for Display to work in color. In the ensuing months, Thomas and John worked on expanding Display's capability.



Photoshop 3.0.1 Splash Screen



Photoshop 4.0. Splash Screen

At John's urging, Thomas added the ability to read and write various file formats, while John developed image processing routines that would later become filter plug-ins. Thomas developed the unique capability to create soft-edged selections that would allow local changes. He also developed such features as Levels for adjusting tonality; Color Balance, Hue, and Saturation for adjusting color, and painting capabilities.^[4]



Photoshop 5.0 Splash Screen



Photoshop 5.5 Splash Screen

Thomas changed the name of their software several times. Each time he found one he liked, it had already been taken. Then, during a program demo, he confided to someone that he was having problems naming the program. The confidant suggested Photoshop, and that became the program's working name.



Thomas Knoll

It was September 1988 that Adobe bought the license to distribute Photoshop.

Adobe Photoshop 1.0 shipped on a single 800k disk. The major features of version 2.0 were to be a rasterizer for Illustrator files (Adobe's vector-based application), support for CMYK color, Duotones, and the Pen tool. Version 2.5 is most noteworthy for being the first Windows version. Important new features were added, notably palettes and 16-bit file support.

In many ways, Photoshop 3.0 was a definitive product. The Layers feature allowed the user to stack multiple elements, while keeping them discretely separate. Layers would prove to be a very significant feature.^[5] Photoshop 4.0 with actions and adjustment Layers, was a huge financial success for Adobe and a vindication of sorts for the engineers who took a risk in making radical changes.



John Knoll

Photoshop 5.0 was in development well before Version 4.0 shipped. The History Palette was a vision of implementing a multiple undo feature in Photoshop. But instead of a traditional scheme, it was an elegant and powerful feature. Just over a year after the shipping of Photoshop 5.0, another Photoshop Version 5.5 release was made, with Image Ready 2.0 as a bundled extension. The list of features new with 5.5 was not long, but it did finally address a major area that 5.0 had missed: the World Wide Web.^[6]

To say that Photoshop's 10-year history is a phenomenon is a vast understatement. No single piece of graphics software has changed so many industries.^[7]

From the time Photoshop first appeared on the market, some rather remarkable things took place in the industry. The desktop publishing revolution forever changed the prepress and printing industries.

Remarkably, throughout all of these changes, Photoshop continued to grow and prosper. The installed user base is in the millions. Entire cottage industries have developed and prospered by supplying Photoshop plug-ins and add-ons.^[8] The number of books written about Photoshop has topped 100. A couple of years ago, well after Photoshop had become a success, Adobe entered negotiations with the Knoll brothers to finally buy out all rights to Photoshop. It cost Adobe a bundle, but it was worth it.

Photoshop has become big business. The company's revenues are \$1 billion a year. Yet throughout Photoshop's history, one thing remains clear. Photoshop came out at the right place at the right time. It continues to be a well-crafted piece of software developed by some truly gifted software engineers.

Now Thomas Knoll still lives in Michigan, in relative obscurity, with his wife and kids in the 10,000+ square-foot house that Photoshop built. He still works for Adobe on a contract basis and he still "plays around" with Photoshop. John Knoll is no longer directly involved with Photoshop development. But he is rumored to still use it in his work at Industrial Light & Magic.

Words and Expressions

1. revenue [ˈrevɪnjuː] *n.* 收入, 国家的收入, 税收
2. humble [ˈhʌmbəl] *adj.* 卑下的, 微贱的, 谦逊的, 粗陋的
3. fall [fɔːl] *n.* 秋天
4. doctoral [ˈdɒktərəl] *adj.* 博士的
5. candidate [ˈkændɪdɪt] *n.* 候选人, 投考者
6. monitor [ˈmɒnɪtə] *n.* 监视器, 监控器
7. diversion [daɪˈvɜːʃən] *n.* 转移, 解闷, 娱乐
8. thesis [ˈθɪːsɪs] *n.* 论题, 论文
9. initial [ɪˈnɪʃəl] *adj.* 最初的
10. phenomenon [fɪˈnɒmɪnən] *n.* 现象, 奇迹
11. county [ˈkaunti] *n.* 县, 郡
12. em [em] 他们, 它们(作宾语)
13. script [skript] *n.* 手稿, 手迹, 剧本
14. blockbuster [ˈblɒkˈbʌstə] *n.* (破坏力极大的)巨型炸弹, 一鸣惊人者
15. experiment [ɪksˈperɪmənt] *vi.* 进行实验, 做试验
16. program [ˈprəʊgræm] *vi.* 安排节目, 编程序
17. purchase [ˈpɜːtʃəs] *vt.* 买, 购买
18. ensue [ɪnˈsjuː] *vi.* 跟着发生, 继起

19. routine [ru:'ti:n] *n.* 例行公事, 常规, 日常事务, 程序
20. tonality [təu'næli:ti] *n.* 音调, 色调
21. hue [hju:] *n.* 色调
22. saturation [ˌsætʃə'reiʃən] *n.* 饱和度
23. confide [kən'faɪd] *v.* 倾诉
24. confidant [ˌkɒnfi'dænt] *n.* 心腹朋友, 知己
25. distribute [dis'tribju(:)t] *vt.* 分发, 分配, 散布, 分布
26. rasterize [ˌræstə'reɪz] *vt.* 像素化
27. noteworthy [ˌ'nəʊtwɜ:ði] *adj.* 值得注目的, 显著的
28. notably [ˌ'nəʊtbəli] *adv.* 显著地, 特别地
29. definitive [di'finitiv] *adj.* 最后的, 确定的, 权威性的
30. stack [stæk] *v.* 堆叠
31. discretely [dis'kri:tli] *adv.* 分离地, 离散地
32. significant [sig'nifikənt] *adj.* 有意义的, 重大的, 重要的
33. vindication [ˌvɪndi'keɪʃən] *n.* 辩护, 辩明, 拥护
34. radical [ˌrædɪkəl] *adj.* 根本的, 基本的, 激进的
35. implement [ˌɪmplɪmənt] *vt.* 贯彻, 实现
36. scheme [ski:m] *n.* 安排, 配置
37. elegant [ˌelɪɡənt] *adj.* 文雅的, 端庄的, 雅致的
38. bundle [ˌbʌndl] *v.* 捆扎
39. address [ə'dres] *vt.* 从事, 忙于
40. vast [vɑ:st] *adj.* 巨大的, 辽阔的, 大量的, 巨额的
41. understatement [ˌʌndə'steɪtmənt] *n.* 保守的陈述, 掩饰
42. remarkably [ri'mɑ:kəb(ə)li] *adv.* 非常地, 显著地, 引人注目地
43. prosper [ˌprɒspə] *v.* 成功, 兴隆, 昌盛
44. negotiation [niˌgəʊfi'eɪʃən] *n.* 商议, 谈判
45. gifted [ˌgiftɪd] *adj.* 有天才的
46. obscurity [əb'skjuəri:ti] *n.* 阴暗, 朦胧, 身份低微
47. contract [ˌkɒntrækt] *n.* 合同, 契约
48. rumor [ˌru:mə] *vt.* 传闻

Notes

1. Photoshop is the best selling pixel editing program on the planet. It is the standard of many industries and has been a huge revenue source for Adobe Systems Inc. “Photoshop 是世界上最畅销的像素编辑程序。它是多个行业的标准, 是 Adobe 公司的巨大收入来源。”Adobe: 美国 Adobe 公司, 是著名的图形图像和排版软件生产商。
2. Back in the fall of 1987, Thomas Knoll, a doctoral candidate in computer vision at the University of Michigan, was trying to write programming code to display grayscale computer images on a black-and-white bitmap monitor. The code was called Display. 早在 1987 年秋天, 托马斯·诺尔, 密歇根大学计算机图像专业的博士生, 正尝

试着写程序代码以便在黑白位图监视器上显示灰度图像。这个代码称为“Display(显示)”。

3. With the release of Star Wars, Lucas had proved that really cool special effects, combined with heroic characters and a “shoot-em up script”, could produce a blockbuster motion picture. “随着《星球大战》的发行,卢卡斯验证了酷炫的特效,加上英雄角色,再配上奇幻的情节,能够产生惊世骇俗的片子。” shoot-em up 等于 shoot them up: 酷毙。
4. At John's urging, Thomas added the ability to read and write various file formats, while John developed image processing routines that would later become filter plug-ins. Thomas developed the unique capability to create soft-edged selections that would allow local changes. He also developed such features as Levels for adjusting tonality; Color Balance, Hue, and Saturation for adjusting color, and painting capabilities. 在约翰的催促下,托马斯添加了读写不同文件格式的功能,而约翰发展了图像处理的某些固定程式,也就是以后所称的滤镜插件。托马斯开发了柔边选择这一引起图像自身变化的独特功能,还开发了诸如调节色调级别、色彩平衡、色度和饱和度,以及绘画的功能。
5. In many ways, Photoshop 3.0 was a definitive product. The Layers feature allowed the user to stack multiple elements, while keeping them discretely separate. Layers would prove to be a very significant feature. 从很多方面来讲,Photoshop 3.0 都是一个决定性的产品。图层特性允许使用者将不同的元素交叠起来,同时又保持其各自的独立性。事实将证明图层是了不起的特性。
6. Just over a year after the shipping of Photoshop 5.0, another Photoshop Version 5.5 releasewas made, with Image Ready 2.0 as a bundled extension. The list of features new with 5.5 was not long, but it did finally address a major area that 5.0 had missed: the World Wide Web. 仅在 Photoshop 5.0 推出一年之后,另一个包含 Image Ready 2.0 作为扩展工具在内的 5.5 版本的 Photoshop 面世了。5.5 版本的特性列表并不长,但它最终涉及了 5.0 版本所忽略的一个重要领域:国际互联网。
7. To say that Photoshop's 10-year history is a phenomenon is a vast understatement. No single piece of graphics software has changed so many industries. 用“现象”一词来概括 Photoshop 十年来的发展史还是相当保守的说法。没有任何一种图形软件给这样多的行业带来了变化。
8. Remarkably, throughout all of these changes, Photoshop continued to grow and prosper. The installed user base is in the millions. Entire cottage industries have developed and prospered by supplying Photoshop plug-ins and add-ons. “引人注目的是,Photoshop 在经历了这些变革后依然在成长壮大。安装该软件的用户数量以百万计。整个行业由于为 Photoshop 提供插件和补充物件而繁荣发展。” cottage industry 本义指“家庭手工业”,这儿指若干与图像处理相关的软件产业。

Exercises

Topics for oral discussion.

1. What do you think about the strong function of Photoshop as an outstanding pixel editing program?
2. Say something about your most favorite utility when editing pictures with the help of Photoshop.



Lesson 28 Graphic File Formats

What's a FAST CLASS? If I've done my job, in ten minutes you'll know: Why you should care about graphic file formats, the difference between vectors and bitmaps, and the common formats and software used to edit them.

Who cares?

You, they, we. Knowing the proper graphic file format to use in any given situation will save you from ever again hearing these dreaded words: “You should have created that in (the name of the program you didn't create it in),” “Your artwork isn't high enough resolution,” or “I got your file... ha, ha, ha.” (Figure 1)

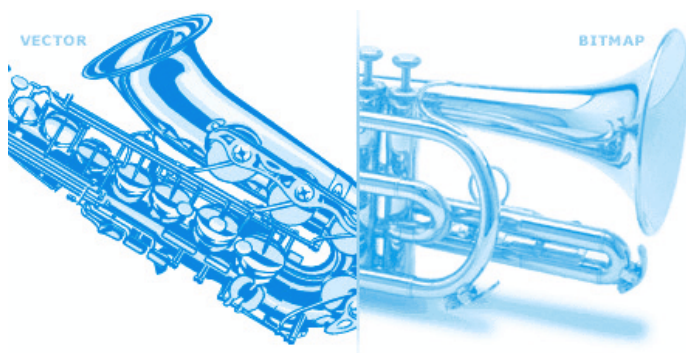


Figure 1

What are vector graphics?

Vector graphics, also referred to as “object-oriented” or “draw” graphics, are created using geometric objects—lines, ovals, rectangles, and curves. A few of the most popular software programs used to create and edit vector images are Adobe Illustrator, CorelDRAW, and Macromedia FreeHand.^[1]

To understand how a drawing program works, let's draw a simple triangle (Figure 2). Remember connect-the-dots? It's the same thing. You establish a starting point (A), then click where you want the next point along the path of the line (B), and add a third point (C) at the same place as the first to create an enclosed shape—a line that connects to itself. Once established, the program allows you to change the weight and color of lines and the color and substance of the fill inside shapes.

The key is this—it is the primary advantage of a vector over a bitmap image—once you establish the points, the program draws a line between the points at the highest resolution the screen can show and your printer can print. That means you can reduce a vector graphic to half an inch or blow it up to three feet and the program simply recalculates the position of the points and draws the highest quality line between them—hence, large or small, your

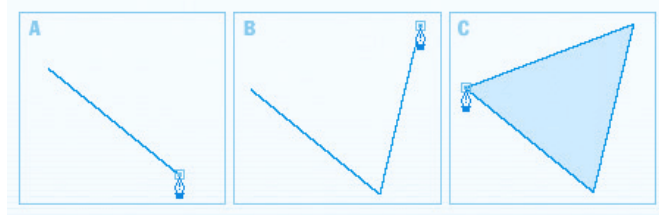


Figure 2

image is crystal clear (Figure 3). In other words, vectors are “resolution-independent”.

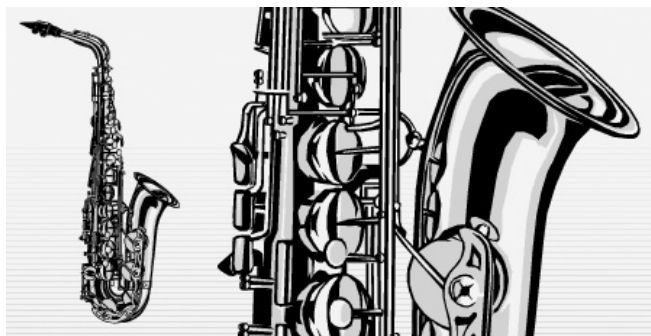


Figure 3

Computer fonts are another form of vector graphics—that’s why you can make them large or small without any loss of quality. Computer-Assisted Design (CAD) drawings, the line drawings created by engineers and architects, are vector graphics too—created entirely from points, lines, and shapes.^[2]

Just because they are drawn using a simple method does not mean the resulting images are simple. A shape can have hundreds of points and a single illustration can have hundreds, even thousands, of shapes. Open a vector graphic in a drawing program (Figure 4), and you can separate the parts to examine and edit the pieces that make it up.

Another big advantage of vectors over bitmaps is file size. The saxophone above, for example, is stored in the Windows Metafile Format (WMF) and weighs in at a mere 56KB (kilobytes). (Remember that 1MB [megabyte] is equal to one thousand KB [kilobytes].)

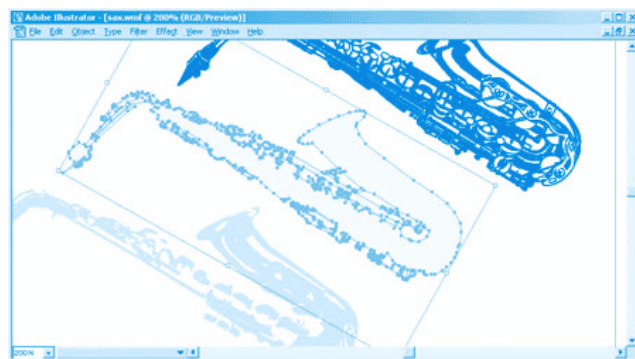


Figure 4

No matter what size you make it, or what program you use it in, that file size remains the same. In contrast, a 5 inch tall bitmap version of the same file (at 300 pixels per inch) weighs in at roughly 5MB—roughly 90 times the size!

Not only do lean vector files take up less space on your hard drive, they typically load and print far faster. There are even vectors on the World Wide Web. For its Flash web development program, publisher Macromedia developed the ShockWave Flash (SWF) file format, while competitor ADOBE is extolling the virtues of Scaleable Vector Graphics (SVG). Seen all those highly animated sites with floating words and images? Vector graphics.

The primary disadvantage of vectors is they are time-consuming to create. Here (Figure 5), I separated one tiny piece from the illustration to show you the degree of detail the artist included in this image. That tiny shape (A) is made up of 22 different points. And though most drawing programs include features for tracing simple objects, most graphics require a good deal of point-by-point editing.

They take experience and patience to create but images in vector form are among the easiest to use, edit, and store. How are they used? A drawing program such as Adobe Illustrator is excellent for everything from creating simple graphics such as logos to composing short documents such as advertisements and brochures. They are also the ideal venue for editing vector clip art.



Figure 5

Below are a few of the most common vector file formats.

COMMON VECTOR FORMATS

AI	Adobe Illustrator file
CDR	CorelDRAW file
CGM	Computer Graphics Metafile
DXF or DWG	AutoCAD file
EMF	Enhance Metafile

EPS	Encapsulated PostScript file
FH	Macromedia FreeHand file
PIC or PCT	Macintosh PICT
SWF	ShockWave Flash
SVG	Scaleable Vector Graphis
WMF	Windows Metafiles

You'll have to do a little detective work to discover which vector and bitmap formats can be saved in one program and opened, placed, or imported in another.^[3] Generally speaking, using a universal format such as an EPS vector or TIFF bitmap allows more users access to the file. Native file formats—the proprietary, default file formats used to most accurately store the information created in a specific program—are typically less user friendly.

What are bitmap graphics?

Bitmap graphics are sometimes referred to as “digital”, “raster”, or “paint” graphics. Some popular programs that allow you to create and edit bitmap/paint graphics are Adobe Photoshop, Jasc Paint Shop Pro, and Microsoft Picture It!

The advantage of a bitmap over a vector is that it can represent a much more complex range of colors and shades—photographic detail.^[4] Bitmaps, of course, are found everywhere. The images digital cameras and scanners produce are bitmaps, as are most of the graphics you see on the World Wide Web.

A bitmap image is very different from a vector. Instead of connect-the-dots think paint-by-numbers. A typical bitmap (Figure 6) is divided into a grid of thousands of tiny rectangles (A) called “pixels” and each pixel can be assigned a different color or shade of gray.

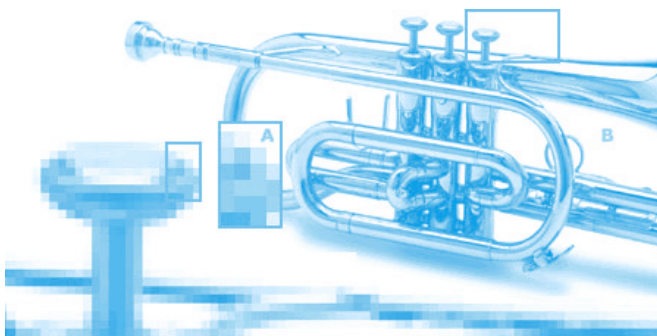


Figure 6

Generally speaking, bitmaps are far easier to create than vectors but they present a complication: they are “resolution-dependent”. Resolution refers to the number of pixels there are in every linear inch of the image. The more pixels per inch (ppi) the higher the resolution. The idea is to keep the pixels small enough that the human eye blends them into continuous tones.

The problem is the number of pixels per inch necessary for the eye to do the blending varies among different media. For web graphics on a computer screen it's only 72 pixels per inch. But images that will be reproduced on a printing press require 250 or more pixels per inch. Hence, if you copy an image from the web and reproduce it in print your eye sees the pixels—there are not enough pixels per inch.

The rule of thumb, therefore, is to anticipate in what medium and at what size you will use the image before you create it. And when in doubt, to create originals with as high a resolution as is practical. ^[5]

If, for example, you plan to print a standard 8.5 by 11 inch 4-color page on a printing press, you'd need to start with a 33MB image (actual file size differs with different bitmap file formats). If you wanted to reproduce it half that size, you would need an 8.7MB image. In contrast, to use it on a web page would require just a 38KB file.

The point here is you can't start with a small bitmap image and blow it up. (Figure 7) Start with the small file and blow it up and you get “the jaggies” (A)—a malady exposed as your eye picks up the saw-tooth edges of the pixels. Low resolution is the reason you can't use web graphics in a brochure and why you can't blow up a 2×2 inch 300 ppi image to 4×4. It is worth noting, too, that you should not use high-resolution images (more than 72 ppi) on your web. The image won't look any better but it will take far longer to open.

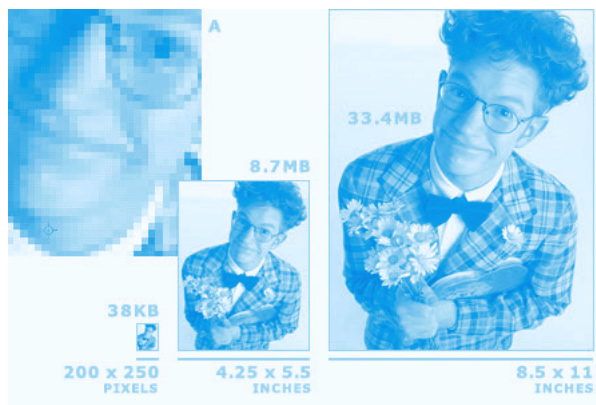


Figure 7

Here some common bitmap file formats. As with vectors, if a particular program will not allow you to import a particular format, open the file in a digital editing program and using “save as” or “export” to save it in a different format.

COMMON BITMAP FORMATS

BMP	Windows Bitmap file
GIF	CompuServe Graphic Interchange Format
JPEG or JPG	Joint Photographic Experts Group file
PSD	Photoshop file
TIFF or TIF	Tagged-Image File Format

How do you tell vectors from bitmaps?

Once you know the basics the formats are easy to spot. Vectors generally have flat colors and hard edges—bitmaps have continuous tones and a photographic quality.

If you can't spot them outright, check the file name. In Windows you can tell the file format by the three letters that follow the period in the file name. For example, the “eps” in the file name “trumpet.eps” means the file is an Encapsulated PostScript file (filename abbreviations or extensions are listed in the tables above). On the Macintosh, you can read the file icon or single click on the file and choose Command—I to see the file information.

About PostScript, EPS, and PDF

For quite some time, the design and commercial printing world has spoken, primarily, in PostScript—a language that allows a program that can create PostScript files (most of those mentioned above) to talk to an output device such as a printer. The PostScript language is the industry standard for creating and storing information about a page's layout, dimensions, fonts, images, colors, and so on. ^[6]

Encapsulated PostScript (EPS) and Portable Document Format (PDF) are file formats used to save PostScript information—both can include both bitmap and vector information.

To print EPS files you need a printer that includes a software component that interprets the PostScript language. A non-PostScript printer can only print the crude, preview image most programs generate to help place and position the file within another application. You can buy a PostScript version of most popular laser or inkjet printers for a little extra—and even add PostScript software to a printer you already have.

PDF is the newer of the two formats and offers a simplified, streamlined way of delivering a PostScript language file. PDF files will print on any printer at the best quality the printer can print. But, to create them, you need the program that creates or “distills” PDF files—Adobe Acrobat. All of the major desktop publishing programs and some vector and bitmap editing programs have a “save as” or “export” feature that enables the creation of PDF files.

Our ten minutes is up

All that said, there are exceptions to many of the rules—many details that would not fit in a brief overview. You'll find lots of in depth information on file formats in, particularly, the user's manuals of the programs used to create them.

Words and Expressions

1. given ['givn] *adj.* 特定的, 假设的
2. resolution [rezə'lʊʃ(ə)n] *n.* (监视器的)分辨率



3. vector ['vektə] *n.* [数] 向量, 矢量
4. enclose [in'kləuz] *vt.* 装入, 围绕
5. recalculate [ri'kælkjuleit] *vt.* 重新计算
6. saxophone ['sæksəfəun] *n.* [音] 萨克斯管(铜管类乐器)
7. complication [ˌkɒmpli'keɪʃ(ə)n] *n.* 复杂化, (使复杂的)因素
8. anticipate [æn'tisipeɪt] *vt.* 预期, 期望
9. exception [ɪk'sepʃən] *n.* 除外, 例外

Notes

1. Vector graphics, also referred to as “object-oriented” or “draw” graphics, are created using geometric objects—lines, ovals, rectangles, and curves. A few of the most popular software programs used to create and edit vector images are Adobe Illustrator, CorelDRAW, and Macromedia FreeHand. 向量图形, 也称作“以物件为导向的”或“绘制的”图形, 是用几何物件——诸如直线、椭圆、矩形和曲线创制的。用来创建和编辑向量图形的几种最常用的软件是 Adobe Illustrator, CorelDRAW 和 Macromedia FreeHand。
2. Computer fonts are another form of vector graphics—that’s why you can make them large or small without any loss of quality. Computer-Assisted Design (CAD) drawings, the line drawings created by engineers and architects, are vector graphics too—created entirely from points, lines, and shapes. 计算机上的字体属于另一类的向量图形——那就是为什么你能将它们调大调小而没什么损失。计算机辅助设计 (CAD) 类绘图, 也就是工程师和建筑师们所创建的线条图, 也是向量图形——完全由点、线和各种形状组成。
3. You’ll have to do a little detective work to discover which vector and bitmap formats can be saved in one program and opened, placed, or imported in another. 哪些向量和像素格式可以在某个程序中保存以及在另一个程序中打开、置入或者说导入, 你得摸摸底。
4. The advantage of a bitmap over a vector is that it can represent a much more complex range of colors and shades—photographic detail. 相对于向量图形, 像素图形能够呈现更多复杂的颜色与阴影的变化——类似照片那样的细节。
5. The rule of thumb, therefore, is to anticipate in what medium and at what size you will use the image before you create it. And when in doubt, to create originals with as high a resolution as is practical. 因此, 成像的原则就是, 在创建之前要想到是在哪种媒介上使用以及要用多大的尺寸。如果拿不准, 请尽可能地将原始文件以高分辨率创建。
6. The PostScript language is the industry standard for creating and storing information about a page’s layout, dimensions, fonts, images, colors, and so on. PostScript 语言



是创建与存储有关页面排版、尺寸大小、字体、图像、色彩等等信息的业界标准。

Exercises

Decide whether the following statements are true (T) or false (F) according to the content of the text.

1. Once a vector graphic is established, the program allows you to change the weight and color of lines but not the color and substance of the fill inside shapes.
2. The primary advantage of a vector over a bitmap image is that vectors are “resolution-independent”.
3. The advantage of a bitmap over a vector is that it can represent a much more complex range of colors and shades—photographic detail.
4. You can start with a small bitmap image and then you can blow it up, without any destroy to the fine definition.



Unit Eleven

Introduction about Design Schools



Lesson 29 A Brief Guide to Design Education



Lesson 30 1000 Words for Design Students



Lesson 31 Why Grad School?

Lesson 29 A Brief Guide to Design Education

For potential design students, selecting the right program is no easy task. There are many factors that will guide your choice of school, not all as obvious as location, size and cost.^[1] What you might not find in a guidebook are a description of the department's focus, record on placing graduates and faculty details. Much of this can only be learned from school visits and conversations with faculty and current and former students. Most important is to understand your own interests, as much as possible, so that as you learn about each department you will know whether it's the right place for you. Your design education is a once-in-a-lifetime experience, and you want to get the most out of it, so selecting the right program is crucial to your success.^[2]

Some schools offer a “pre-college” program that typically runs for a few weeks over the summer, or part-time and evening courses, that will give you a taste of the program before you apply. Once you've got your top-ten list, you should inquire to see if participating in a program like this is possible.

Following are some of the items that potential students should understand before they commit to a program.

Philosophy

Different programs have different emphases. Some are more skills oriented, others more conceptual. Some educate graduates who are more suited to corporate design offices, others teach those who are more suited to consultancy work (not to say these are mutually exclusive, but consultancies often have somewhat different needs).^[3] Some programs emphasize knowledge of engineering and manufacturing more than others, while others have a focus on environmental sustainability. None of these is necessarily right or wrong, you just have to think about what you want.

Placement

A program needs to have a good post-graduation network to help you find a job. Ask the head of the program about how many of their graduates go on to successful design careers—ask for specifics of when, and what companies, and in what capacity.^[4] How connected is the program with the local (if there is one) professional design community? Do outside designers come in for critiques? Does the school sponsor projects with outside (local or other) companies?

Internships

Find out what requirements the school has for internships (in my view it should require

at least one before graduation, as many employers strongly prefer even freshly-minted graduates to have work experience in a design studio) and how much support it provides to help students find internships. This is related to point #2—is the school well connected? If it's not and doesn't have design firms locally that can provide internships, you will be left to your own devices and will have to relocate temporarily to do the internship (which will need to be over summer break). All of these things are do-able, and living in different parts of the country to work can be great fun, but it's good to be aware of options.

Faculty

Faculty make or break a program. Some of the most important questions have to do with them: what is their experience level as professional designers? How good are they as teachers? Some schools, particularly universities, have a larger proportion of tenured faculty that might not have set foot in a design office in 15 or 20 years, and relatively few part-time professors who are also working designers; while other schools have the reverse.^[5] Again, ask for specifics: which members of the faculty have worked at which firm for how long, in what capacity, and what kinds of projects did they work on? Ask to see resumes. Not to say that tenured faculty are all bad, but the design world is changing rapidly at the moment, and a good program needs to be up-to-date and bring real-world experience into the classroom.

Reputation

As much as you can, once you've got your list narrowed down, ask around in the professional design community about the reputations of those schools. It's good to hear from others that the program you are interested in is worth attending. And make sure the school is accredited! This is absolutely essential in the US, especially if you decide later you want to go for a graduate degree.

At a recent design conference, I heard hiring designers reviewing student portfolios remark "If I were some of these students, I'd demand my money back from the school. They just aren't prepared." Don't let yourself be one of these students. By doing your homework before you start your education, you'll be prepared to take advantage of every opportunity the program has to offer, and become a better designer as a result.

Words and Expressions

1. potential [pə'tenʃ(ə)l] *adj.* 潜在的, 可能的
2. description [dis'kripʃən] *n.* 描写, 记述
3. graduate ['grædjueit] *n.* (大学)毕业生, 研究生
4. faculty ['fækəlti] *n.* 全体教员, (大学的)系, 科
5. department [di'pɑ:tmənt] *n.* 系, 学部
6. crucial ['kru:ʃiəl] *adj.* 至关重要的
7. inquire [in'kwaɪə] *v.* 询问, 问明, 查究



8. commit [kə'mit] *v.* 把……交托给, 提交
9. conceptual [kən'septʃuəl] *adj.* 概念上的
10. consultancy [kən'sʌltənsi] *n.* 顾问(工作)
11. mutually exclusive 互相排斥的
12. necessarily [ˈnesisərili] *adv.* 必要地
13. specific [spi'sifik] *n.* 细节
14. sponsor ['spɒnsə] *n.* 发起人, 主办者
15. critique [kri'ti:k] *n.* 批评
16. community [kə'mju:niti] *n.* 公社, 团体, 社会
17. internship ['intənfɪp] *n.* [美]实习医师, 实习期
18. mint [mint] *v.* 铸造(硬币)
19. relocate ['ri:ləu'keit] *v.* 重新部署
20. proportion [prə'pɔ:ʃən] *n.* 比例, 均衡, 面积, 部分
21. tenure ['tenjuə] *n.* (土地等的)使用和占有, (官职等的)保有
22. resume [ri'zju:m] *n.* 摘要, 概略, [美]履历
23. reputation [ˌrepju(:)'teɪʃən] *n.* 名誉, 名声
24. attend [ə'tend] *vt.* 出席, 参加, 注意
25. accredited [ə'kreditid] *adj.* 可接受的, 可信任的, 公认的, 质量合格的
26. conference ['kɒnfərəns] *n.* 会议, 讨论会, 协商会
27. portfolio [pɔ:t'fəʊljəu] *n.* (艺术家等的)代表作选辑

Notes

1. There are many factors that will guide your choice of school, not all as obvious as location, size and cost. 在挑选学校方面有很多因素将起到引导作用, 并不仅仅是如学校的方位、规模和费用那样一目了然。
2. Your design education is a once-in-a-lifetime experience, and you want to get the most out of it, so selecting the right program is crucial to your success. “你接受设计教育这段经历在你的一生中只有一次, 而你要最大限度地使其物有所值, 因此选择合适的教学安排对你的成功至关重要。”once-in-a-lifetime, 一生中只有一次的; get the most out of, 最有效地使用, 发挥……最大功效。
3. Some educate graduates who are more suited to corporate design offices, others teach those who are more suited to consultancy work (not to say these are mutually exclusive, but consultancies often have somewhat different needs). 有些培养学生更适应商业设计机构, 另一些则培养学生更适应相关的咨询顾问工作(不是说这两者互相排斥, 而是说顾问工作往往有着不同的要求)。
4. A program needs to have a good post-graduation network to help you find a job. Ask the head of the program about how many of their graduates go on to successful design careers—ask for specifics of when, and what companies, and in what capacity. 某个教学计划需要有好的毕业后期工作网络以协助你找到一份工作。问问这一计划的



负责人有关他们的毕业生中有多少踏入了成功的设计生涯——要问的细节包括在什么时候,什么公司以及什么职位。

5. Some schools, particularly universities, have a larger proportion of tenured faculty that might not have set foot in a design office in 15 or 20 years, and relatively few part-time professors who are also working designers; while other schools have the reverse. 某些学校,尤其是一些大学,那儿有相当比例的具有终身职位的教员,而这些人可能有 15 到 20 年都没有涉足设计事务了,而且本身也是在职设计师的兼职教授几乎没有;然而另一些学校则相反。

Exercises

Topics for oral discussion.

1. Say something about the philosophy of the design education program you are taking now.
2. What do you think about the viewpoints about the faculty and the reputation of design schools in this article?



Lesson 30 1000 Words for Design Students

There are a million things to learn in design school, but what about the things you need to know “about” design school? In an effort to be clear and concise—something your teachers are always bugging you to do—here are exactly 1000 words of advice for design students (clichés included):

Keep your ear to the ground.

The best gossip is any gossip. Start there and then do your homework. If a course or a teacher is reputed to be great, odds are that there’s something there. Same for the inverse, but don’t be dissuaded by advance reviews of a difficult or challenging teacher or course—sometimes the best fit is a tight one.^[1]

Do your homework.

There is no question that in design school, what you put in is what you get out. It’s not exciting and it’s not revelatory, but it really does turn out that the students who work the hardest and commit themselves the fullest end up with the best stuff. Inspiration and perspiration. You need’em both.^[2]

School is expensive. Come on time. Stay late.

College in many countries is prohibitively expensive, so make sure you’re getting your money’s worth. Arrive on time and insist that your teachers do too. Stay after class and ask questions; find out about more than just what the class covered. Don’t be a pest, but don’t be a pushover either.^[3] Why? Here’s why:

We work for you, not the other way around.

Teachers have an annoying habit of setting up the power dynamic to make you feel like they’re in charge. I hate to roll out the “you are consumers of an educational product” argument, but the reality is that teachers, administrators, librarians and deans are all there in the first place. And they really do work for you. So be clear about what you want and need, and team up with other students to make sure that those desires are communicated to the people in power.

Hone your presentation skills.

Walking the walk and talking the talk are different skills. And no matter how good a designer you are, without a certain level of presentation skills, nobody will ever know.^[4] Practice public speaking, present your head off in class, and write, write, write. There is no underestimating the harm to your future that bad presentation skills can unleash.



Photograph everything.

If you do one thing in preparation for the new school year, buy a camera. We miss the old 35mm SLRs, but we're realists and recognize the irresistible benefits, instant gratification and economies of digital. Buy as many megapixels as you can. Make sure you bring your camera to class and have fellow students photograph you presenting your work, conducting interviews, that kinda thing. Finally, have others take pictures of you making your models up in the shop.^[5] When you've looked at enough portfolios, those "process" photos are positively the most exciting thing. "Did you make this model?" Well, yes. I did.

Do more ; consider auditing a class.

"The people who do more are people who get more done." Duh. It's no secret that busy people often get a lot accomplished, and this is the same for students. Take an extra-curricular, non-design class (especially if grades aren't important/necessary for you), at the very least, consider auditing one course per semester. (Auditing a class means attending and doing the reading, but not taking up the teacher's time with homework, or taking up the class's time by asking questions.^[6] Most students aren't familiar with auditing, but it's offered in most schools.)

Read the paper.

This is the single best way to be and stay connected with the outside world. A killer-talented designer with nothing so say isn't much use to anyone, and there's nothing more dangerous than an ignorant mass producer. If you live in a city that has a good newspaper, subscribe. If you don't, find a good one at your library, or read countless ones on the web for free. What's a good newspaper? The New York Times. There. That's a good one.

Get off campus.

School is great, and, after all, that's what you're doing there in the first place. But school design programs are kind of like the "official" program—the real stuff is happening by people who finished school (or often ignored it altogether), and your best investment is to connect with the communities of creative people who are doing design for a living and a life.^[7] Training in school is only part of the equation. Being submerged in the culture of design practice is where the real action is.

Don't work alone.

I know you know that design is a collaborative effort, so there's no reason why you shouldn't practice getting along with others while you're still in school. But that's not the real benefit of doing design homework with others: It's more fun. If you don't already know this, then you haven't done design work with others.

Take almost any job.

There is absolutely no replacement for the real thing, and practical experience in any



design related field is more than you already have. So don't spend six months after you graduate looking for the perfect job. And, certainly, don't wait until you graduate to look for your first design job. You should be doing everything in your power to get some practical training onto your résumé and into your brain and hands before you graduate. That means helping out somewhere once a week, or bagging that summer internship. Do anything design-related. You'll be respected more by future employers, and have some chops by the time you get out.

Well, that's it for me. 1000 words of advice. But there's more out there, so with the ball rolling, why not share your own advice. Don't be shy.

Words and Expressions

1. concise [kən'sais] *adj.* 简明的, 简练的
2. cliché ['kli:ʃei] *n.* 陈词滥调, 铅版
3. gossip ['gɒsɪp] *n.* 闲话, 闲谈
4. repute [ri'pjʊ:t] *v.* 认为, 称为
5. odds [ɒdz] *n.* 可能的机会, 几率
6. inverse ['ɪn'vɜ:s] *adj.* 倒转的, 反转的
7. dissuade [di'sweɪd] *vt.* 劝阻
8. revelatory ['revɪlətəri] *adj.* 启示性的, 启示的
9. inspiration [ɪnspə'reɪʃən] *n.* 灵感
10. perspiration [ˌpɜ:spə'reɪʃən] *n.* 排汗
11. pushover ['puʃəʊvə(r)] *n.* [俚]容易打败的对手, 容易做的事情
12. desire [di'zaɪə] *n.* 愿望, 心愿, 要求
13. presentation [ˌprezən'teɪʃən] *n.* 介绍, 陈述, 表达
14. unleash [ˈʌn'li:ʃ] *v.* 释放
15. SLR *abbr.* Single Lens Reflex, 单镜头照相机
16. megapixel *n.* 兆像素
17. kinda ['kaɪndə] *adv.* 有一点, 有几分(=kind of)
18. audit ['ɔ:ɪtɪ] *vt.* 稽核, 旁听
19. ignorant ['ɪgnərənt] *adj.* 无知的
20. campus ['kæmpəs] *n.* [美]校园, 大学教育
21. submerge [səb'mɜ:dʒ] *v.* 浸没, 淹没
22. collaborative [kə'læbəreɪtɪv] *adj.* 合作的, 协作的, 协力完成的
23. replacement [rɪ'pleɪsmənt] *n.* 交换, 代替者
24. chop [tʃɒp] *n.* 砍, 劈, 剁

Notes

1. If a course or a teacher is reputed to be great, odds are that there's something there. Same for the inverse, but don't be dissuaded by advance reviews of a difficult or challenging teacher or course—sometimes the best fit is a tight one. 如果某个教程或某位教师的口碑不错,可能的情况就是真的有些可取的东西。反过来也是这样,但不要被那些有关难点或针对那些很难对付的教师或课程的议论所吓倒——最佳状态往往就是有压力的状态。
2. It's not exciting and it's not revelatory, but it really does turn out that the students who work the hardest and commit themselves the fullest end up with the best stuff. Inspiration and perspiration. You need 'em both. 这没什么好令人兴奋的,也不是什么新发现,但是确实如此,工作最努力并开足马力的学生最后的收效最佳。灵感和汗水,你要二者兼备。
3. Stay after class and ask questions; find out about more than just what the class covered. Don't be a pest, but don't be a pushover either. 课后要留下来并提出问题,要在课程的涵盖范围之外再找出更多的东西来。不要刁难,但也不要被糊弄。
4. Walking the walk and talking the talk are different skills. And no matter how good a designer you are, without a certain level of presentation skills, nobody will ever know. 做和说需要不同的技巧。不管你是怎样出色的设计师,没有相当程度的表达技巧,别人会对你一无所知。
5. Make sure you bring your camera to class and have fellow students photograph you presenting your work, conducting interviews, that kinda thing. Finally, have others take pictures of you making your models up in the shop. “一定要将你的照相机带到班上并让同学拍下你正展示作品、接受采访等的照片。最后,要让别人帮你拍下你在作坊里制作模型的照片。”Shop,指的是 workshop,工场。
6. Auditing a class means attending and doing the reading, but not taking up the teacher's time with homework, or taking up the class's time by asking questions. 旁听一门课也就是参与、阅读但不做那些需要占用教师时间来批改的作业,或占用班级的时间来提出问题。
7. But school design programs are kind of like the “official” program—the real stuff is happening by people who finished school (or often ignored it altogether), and your best investment is to connect with the communities of creative people who are doing design for a living and a life. 但是学校的设计教程安排从某种程度上说是“官方”计划——真正的从业者是那些已经结束学业(或者常常是那些根本就不考虑学校教育)的人,因此你最好的方式是和那些以设计为谋生手段的富于创造性的人们联系。

Exercises

Topics for oral discussion.

1. What do you think about the advices presented in this article? Say something about those you agree with and tell more reasons.
2. Do you have more opinions about learning in design schools?



Lesson 31 Why Grad School?

There is no right reason to choose graduate study as an option, but some reasons are more positive than others.

I need it to pursue my chosen career path

This is an obvious positive reason for undertaking further study. Some career paths do require a professional qualification, such as teaching in a university as tenure track faculty. For design practice, a graduate degree, although not essential, will provide a distinct advantage to applicants, particularly when competition for places is fierce.^[1] Research the area of work that interests you to identify whether such a degree would be necessary or advantageous to you.

It will make me stand out from the crowd and get me a better job

This is probably the most common reason that students give for choosing grad school as an option. Research the specific program or area of study you wish to enter to identify how potential employers would view applicants graduating from the school. In some cases an advanced degree will enhance job prospects. In others, however, employers may be interested in a strong portfolio, sketching skills and work experience offered by applicants rather than additional paper qualifications.^[2]

I really enjoy design research

This is a highly motivating reason to do a higher degree. It's worth considering the long-term implications of your choice though. Does your choice of course fit in with your long-term career plans? That does not mean that you should only consider graduate programs related to your area of work interest. All further programs will enable you to develop skills that you could market to an employer. Design research can be either delving into user behaviour, cognitive sciences, user research, or design methodology.

I want to retrain for a new career area

Many master's programs admit students without a prior degree in design and so provide a way of changing careers. These may lead to a Master of Design or MFA degree or diploma/certificate qualifications. The MDes at IIT is one of the most well-known programs for career changers.^[3] Their one year foundation program is aimed at non-design graduates who wish to work within the field of industrial or communication design. While it is also possible to change careers by professional experience alone, the grounding given by the systematic teaching of basic design skills is useful for an ambitious designer to be. Other options are to consider another bachelor's degree.



I don't know what to do—this will give me more time to decide

This reason sounds warning bells in career counselors whenever they hear it. Past experience suggests undertaking another two years or more of study is unlikely to lead to inspiration! If you choose a program for this reason, it is important to use the duration of the course to research what options are open to you, what skills you have to offer and what you want out of a job.

My professor/employer/friend suggested I take this course.

Another reason that sounds warning bells. Students are sometimes offered places in graduate programs by their professors, possibly with a guarantee of funding attached. Understandably this can be seen as a very tempting offer but it does not mean it is the right option for you. Is the research program of real interest to you and does it link with your long-term career goals? Graduate study may be a very appropriate option, but is staying at the same university the right option, or are there other institutions that are more appropriate for the area you wish to study? Successful completion of an advanced research degree requires a great deal of commitment and motivation, and choosing a program because it is the easy option can lead to problems if it has not been researched thoroughly.

I want to be a full-time teacher

Many practicing professionals teach in design as adjunct faculty. They bring valuable real world experience to their classrooms, and in turn take back with them the creativity of the diverse class. But if you are interested in becoming a fulltime faculty member, a master's degree is a prerequisite. Historically, design has not had doctoral programs and many tenured professors have a BA and most have an MFA or MS in Design. ^[4] Today, an MFA is an absolute minimum requirement for a university position and many schools are also advertising for PhD holders. In this case, select the best schools for your area of interest, ideally those which allow you to gain valuable teaching experience as a TA or tutor. MFA or equivalent programs are usually two years in length and research—or thesis-based.

I want to explore my creativity further

Speciality schools have graduate programs with generous independent study programs and workshops, individual studio space and one-on-one advising that allow you to explore myriad facets of your chosen design field in depth for two years. If you want to expand and enhance your artistry, this is an excellent reason to consider advanced study.

The economy is bad ; this is a good time to be in school

If this is your sole reason to apply for graduate school, especially if you are still completing your undergraduate degree, it may not provide you with sufficient motivation for the rigor of advanced study. But if you know you would have gone to school anyway, and the economy is making you take the decision earlier than expected, then graduate school is a workable option. Keep in mind your future goals, as many programs are best appreciated

after a few years of work experience.^[5] On a practical note, consider the impact on your finances as well. On the other hand if you have been working for a significant number of years, and the economy forces you out of a job, graduate school is one of the best ways to network with the design community, build and enhance your portfolio and resume while making friends and working with a diverse and interesting group of people.

Words and Expressions

1. grad [greɪd] *n.* 毕业生, 校友
2. positive ['pɒzətɪv] *adj.* 肯定的, 实际的, 积极的
3. pursue [pə'sjuː] *vt.* 追击, 继续, 从事
4. undertake [ˌʌndə'teɪk] *vt.* 承担, 担任
5. qualification [ˌkwɒlɪfɪ'keɪʃən] *n.* 资格, 条件
6. essential [ɪ'senʃəl] *adj.* 本质的, 实质的, 基本的
7. applicant ['æplɪkənt] *n.* 申请者, 请求者
8. fierce [fɪəs] *adj.* 猛烈的, 热烈的
9. advantageous [ˌædvən'teɪdʒəs] *adj.* 有利的
10. potential [pə'tenʃ(e)l] *adj.* 潜在的, 可能的
11. enhance [ɪn'hɑːns] *vt.* 提高, 增强
12. implication [ˌɪmplɪ'keɪʃən] *n.* 含意, 暗示
13. cognitive ['kɒgnɪtɪv] *adj.* 认知的, 认识的, 有感知的
14. methodology [məθə'dɒlədʒi] *n.* 方法学, 方法论
15. retrain [ri:'treɪn] *vt.* 重新教育, 再教育
16. diploma [di'pləʊmə] *n.* 文凭, 毕业证书
17. systematic [ˌsɪstɪ'mætɪk] *adj.* 系统的, 体系的
18. bachelor ['bætʃələ] *n.* 文理学士
19. unlikely [ʌn'laɪkli] *adj.* 未必的, 不太可能的, 靠不住的
20. inspiration [ˌɪnspə'reɪʃən] *n.* 灵感
21. guarantee [ˌɡærən'tiː] *n.* 保证, 保证书, 担保, 抵押品
22. tempting ['temptɪŋ] *adj.* 诱惑人的
23. completion [kəm'pliʃ(ə)n] *n.* 完成
24. adjunct ['ædʒʌŋkt] *adj.* 附属的
25. diverse [daɪ'vɜːs] *adj.* 不同的, 变化多的
26. prerequisite ['pri:'rekwɪzɪt] *n.* 先决条件
27. equivalent [ɪ'kwɪvələnt] *adj.* 相等的, 相当的, 同意义的
28. creativity [ˌkriː'eɪ'tɪvəti] *n.* 创造力, 创造
29. generous ['dʒenərəs] *adj.* 慷慨的, 大方的, 有雅量的
30. myriad ['mɪrɪəd] *adj.* 无数的, 种种的
31. artistry ['ɑːtɪstri] *n.* 艺术之性质
32. undergraduate [ˌʌndə'grædʒuɪt] *adj.* 大学生的



33. sufficient [sə'fɪʃənt] *adj.* 充分的, 足够的
34. motivation [ˌməʊti'veɪʃən] *n.* 动机
35. rigor ['rɪɡə] *n.* 严格, 严厉, 苛刻
36. impact ['ɪmpækt] *n.* 碰撞, 冲击, 冲突, 影响
37. significant [sig'nɪfɪkənt] *adj.* 有意义的, 重大的, 相当数量的
38. network ['netwɜ:k] *vt.* 使成网状
39. resume [ri'zju:m] *n.* [美] 履历

Notes

1. For design practice, a graduate degree, although not essential, will provide a distinct advantage to applicants, particularly when competition for places is fierce. 对设计实践来讲, 一个研究生学位, 虽然不是必备的, 但在申请职位时将提供明显的优势, 尤其是职位竞争相当激烈时。
2. In some cases an advanced degree will enhance job prospects. In others, however, employers may be interested in a strong portfolio, sketching skills and work experience offered by applicants rather than additional paper qualifications. 在某些情况下, 一个较高级别的学位会强化就业前景。然而, 在另一些情形下, 较之更多的文凭, 雇主们会对申请职位者所提供的出色的作品选辑、勾绘草图的技能以及工作经历更感兴趣。
3. Many master's programs admit students without a prior degree in design and so provide a way of changing careers. These may lead to a Master of Design or MFA degree or diploma/certificate qualifications. The MDes at IIT is one of the most well-known programs for career changers. “很多硕士生计划允许学生不具备设计方面的前期学位, 这样就带来改换职位的一种途径。这可以得到设计学或美术学的硕士学位或资格凭证。伊利诺斯理工学院的设计硕士学位就是最出名的一类可以用来改换职业生涯的研究计划。”MFA(Master of Fine Arts), 美术硕士; MD(Master of Design), 设计学硕士; IIT(Illinois Institute of Technology), 伊利诺斯理工学院。
4. Historically, design has not had doctoral programs and many tenured professors have a BA and most have an MFA or MS in Design. “就以往的历史而言, 设计专业没有博士生培养计划而且很多拥有终身职位的教授只有文学学士学位, 他们中绝大多数有美术学硕士或设计学硕士学位。”BA(Bachelor of Arts), 文学学士; MS (略语) 科学硕士。
5. Keep in mind your future goals, as many programs are best appreciated after a few years of work experience. “记住你的远期目标, 因为很多研究生培养计划最好是在有若干年的工作经历后方能体现其价值。”appreciate, 增值, 涨价。

Exercises

Translate the following passages into Chinese.



1. Designers are people with a desire to create. They combine practical knowledge with artistic ability to turn abstract ideas into formal designs for the merchandise we buy, the clothes we wear, the Web sites we use, the publications we read, and the living and office space we inhabit. Designers usually specialize in a particular area of design, such as automobiles, industrial or medical equipment, home appliances, clothing and textiles, publications, Web sites, logos, signage, movie or TV credits, interiors of homes or office buildings, merchandise displays, or movie, television, and theater sets.
2. The first step in developing a new design or altering an existing one is to determine the needs of the client, the ultimate function for which the design is intended, and its appeal to customers or users. When creating a design, designers often begin by researching the desired design characteristics, such as size, shape, weight, color, materials used, cost, ease of use, fit, and safety.



Unit Twelve

How to Get a Job in Design Firm



Lesson 32 How to Get an Entry Level Job or Internship



Lesson 33 Portfolio Preparation Tips and Suggestions

Lesson 32 How to Get an Entry Level Job or Internship

Looking for that big break? A gateway to the thrilling world of design? Follow our 10 step program and you will be on your way!

Research

1. Decide which country and city you most would like to work in and decide which firm or designer you would most like to work with.

—Consult books, magazines, websites and ask fellow designers and professors; where would they go and who would they want to work with?

2. Make a list of at least 10 different firms and designers that you want to contact.

—Rank them (using criteria such as location, coolness of projects, reputation in design community, specializations, skills you will learn there) so that you know where to put your best effort. ^[1]

3. Find everything you can about the city and designers and firms of your choice.

—Again, look at books and mags, etc. Get the design firm or designer's contact information.

Contact

4. Put together a brief letter of introduction, telling the firm or designer:

—Who you are

—Where you go to school or where you currently work

—What you are doing there (studying, working as a draftsperson, whatever)

—Why you are contacting them (for an internship)

—Why you are contacting them in particular (you feel their design work is the best, they specialize in the field you want to get into.)

—What you hope to get out of working with them (better insight into the field, etc.)

—That you are eager to relocate to their city (if applicable)

—That you are looking to learn and not to earn. (that you don't need to be paid)

—How to contact you if they are interested (e-mail address, phone number, address)

5. Include samples of your work! Very important!

—Slides, color photos, color printouts, even a photocopied or laser-printed sheet with clear pictures of your projects is enough.

—If you have particular skills or talents, like sketching or modeling or computer work, emphasize them in your samples.

—Five or six images should be enough to whet their appetites, but send more if you have enough quality projects and photos. ^[2]

6. Include your resume

—Keep it to one page.

—List experience with work, computer programs.

7. Don't over-design this little package! Don't spend hours working on your letterhead and picking special papers for your envelopes and letters. Don't try any crazy layouts or stunts to make your package stand out.^[3] Just be sure you:

—Make it clear

—Make it short

—Include pictures

8. Call, fax or e-mail the firm or designer to get a contact name—the person who handles hiring—and label your package to their “Attention”.

— Send it off!

— Even if the firm says they are not hiring at the moment, get a contact name and send off your package anyway.

Follow up

9. After sending your packet to the list of designers:

—After a week or so, contact the firms by phone, fax, or by e-mail.

—Be sure to talk to the person you sent the package to.

—Confirm they have received your package. Ask them if there are any questions they have about it. Ask them if they would like to see more work.

—If they have questions, answer them; if they want to see work, send them some more. If they want to have you come in for an interview, do it!

—If you need to travel a long distance for the interview, try to set up a few other interviews for the same time, and give yourself some time to see the sites — make the trip as multi-purpose as possible.^[4]

10. Repeat Step 9 every month (even every 2 weeks) or so until you get someone to invite you over for an interview. Being persistent pays! Stay in contact with the firms and send them more of your work as you produce more. Keep at it!

Words and Expressions

1. thrilling ['θrɪlɪŋ] *adj.* 惊心动魄的, 使人感动的; 使人激动的
2. gateway ['geɪtwei] *n.* 门口, 入口; 关口
3. consult [kən'sʌlt] *v.* 商量, 商议, 请教, 参考, 考虑
4. rank [ræŋk] *vt.* 排列, 归类于, 把……分等
5. specialize in 擅长于, 专攻
6. emphasize ['emfəsaɪz] *vt.* 强调, 着重
7. whet [(h)wet] *vt.* 磨, 磨快, 使兴奋
8. appetite ['æpɪtaɪt] *n.* 食欲, 胃口, 欲望, 爱好



9. letterhead ['letəhed] *n.* 信笺上方的印刷文字, 印有抬头的信笺
10. layout ['lei,aut] *n.* 规划, 设计, (书刊等)编排, 版面设计
11. stunt [stʌnt] *v.* 作惊人表演, 使绝招
12. confirm [kən'fə:m] *vt.* 确定, 批准, 使巩固, 使有效
13. multi-purpose *adj.* 多用途的, 多功能的
14. persistent [pə'sistənt] *adj.* 持久稳固的
15. pay [pei] *v.* 有利, 值得, 合算

Notes

1. Rank them (using criteria such as location, coolness of projects, reputation in design community, specializations, skills you will learn there) so that you know where to put your best effort. 将其排序(依照的标准诸如位置、项目的吸引力、在设计界的声誉、独具的特色、你所能学到的技巧), 这样你就能知道应该在哪方面作出最大努力。
2. Five or six images should be enough to whet their appetites, but send more if you have enough quality projects and photos. 五到六张图片就足以使他们感兴趣, 但如果你有上好的项目和图片的话就多发送一些。
3. Don't over-design this little package! Don't spend hours working on your letterhead and picking special papers for your envelopes and letters. Don't try any crazy layouts or stunts to make your package stand out. 不要将这份小包裹弄得过于花哨! 不要花大量时间来装饰信笺抬头和挑选信封信纸。不要尝试用任何狂野的布局或特技来突出你的这份邮包。
4. If you need to travel a long distance for the interview, try to set up a few other interviews for the same time, and give yourself some time to see the sites—make the trip as multi-purpose as possible. 如果为了会面你得作长途旅行, 试着在同期安排数个面试机会, 并给你自己安排些时间去实地看看——让这次旅行尽可能有多重目标。

Exercises

Translate the following passage into Chinese.

Working conditions and places of employment vary. Designers employed by manufacturing establishments, large corporations, or design firms generally work regular hours in well-lighted and comfortable settings. Designers in smaller design consulting firms, or those who freelance, generally work on a contract, or job, basis. They frequently adjust their workday to suit their clients' schedules and deadlines, meeting with the clients during evening or weekend hours when necessary. Consultants and self-employed designers tend to work longer hours and in smaller, more congested, environments.



Lesson 33 Portfolio Preparation Tips and Suggestions

These days you need to go beyond the ordinary to make your portfolio stand out. Here is an overview of what to do and how to excel.

A strong portfolio opens doors, a weak portfolio closes them. Your portfolio is often the only thing a person sees before deciding whether or not to contact you, and in many cases you may not be present to explain it (particularly on-line portfolios).^[1] There are fundamental qualities that all outstanding portfolios share, and a variety of principals and techniques that can help take your portfolio from average to excellent. If at all possible, your portfolio should be appropriate to the situation and reviewer, and all portfolios should show creativity, skills, range, thought, and ambition. It is the overall combination of these, plus that “special something”, that makes one designer stand above the others.^[2]

The Right Type

There is no single “right” way to prepare a portfolio. A different presentation is appropriate for each person, each situation and each interview. You need to understand what kind of portfolio you are creating. Is it to get into school, to get an internship, to get a first job, a second job? Each of these will require a different selection of projects. Also consider what type of presentation are you preparing. Is it an on-line portfolio, a leave-behind book, a one-on-one interview, a cold call, or something else? Each of these scenarios calls for a different type of media, so you should spend some time thinking about what you will show in each of these cases and prepare accordingly.

Skills

The level of presentation in your portfolio must be excellent. Indeed, if your book is full of beautiful photos, renderings, sketches, and finished projects, you have only met the minimum requirements for designers these days. The pages in your book must demonstrate that you can quickly and effectively communicate complex ideas in a professional manner. Excellent, interesting and varied compositions are expected. Dramatic use of scale, focus and color will make your work stand out. Make an effort to communicate your level of skill with a wide variety of tools typical for your chosen field. This may include any and/or all of the following: a plethora of software packages, drawing skills, color, composition, model making, production techniques, manufacturing/fabrication, CAD, 3D modeling, and an understanding of basic engineering.^[3]

Range

Your portfolio should celebrate your ability to work on different types of projects. This lets the reviewer know that you are flexible and can work in a variety of situations. If



possible, use examples from different product categories, demonstrate your familiarity with a variety of media, or indicate experience with a range of technologies. Integration of varied disciplines is always interesting and shows a willingness to collaborate with a variety of people, another important skill. Make an effort to show your contributions to a project from concept through production. This demonstrates a holistic design sense that is invaluable to most employers.^[4] Also, make sure to show a full range of abilities, including sketching, rendering, model making, finished products, photography, 3D modeling, etc.

Ambition

A designer who can take initiative, resolve a wide range of problems, and manage projects from beginning to end is a valuable addition to every team.^[5] Your portfolio, combined with a written résumé, should illustrate these traits. Self-driven projects are great examples of this. If possible, show measurable contributions conceived and implemented by you, repeatedly, on a wide variety of projects. Indicate that you can work with limited supervision. Show that you can generate ideas—no one is looking for a designer that needs someone else to think for them. Make an effort to fill gaps in your employment history with an interesting variety of projects and activities.

That Special Something

If your portfolio has excellent examples of everything listed above, congratulations—you are free to compete with thousands of other hungry designers. To rise above the rest and truly stand out in an extremely competitive field, your work needs to go the extra mile. Your projects should show insightful, conceptual foundations, indicating that you think about your work on many levels.^[6] Layers of meaning in your work allow people to explore and enjoy your projects repeatedly. Beautiful compositions that show a variety of techniques, colors and scale make your work stand out. If you are particularly strong in one area—typography for example—make sure every entry in your book celebrates this fact, but without throwing it in the reader's face. The quality of your work and your presentations is much more important than a fancy, unique, or tricky presentation. Keep it simple, and let the work speak for itself.

This may sound like a daunting task, but it is the reality in today's design world. If you take the time to review and select your work, and put together a well thought out book, you'll be rewarded many times over throughout your career.

Words and Expressions

1. excel [ik'sel] *v.* 优秀, 胜过他人
2. appropriate 适于, 合乎
3. fundamental [ˌfʌndə'mentl] *adj.* 基础的, 基本的
4. present [pri'zent] *adj.* 现在的, 出席的, 当面的



5. ambition [æm'biʃən] *n.* 野心, 雄心
6. range [reɪndʒ] *n.* 范围, 射程
7. cold call (向潜在的主顾打的) 冷不防电话
8. accordingly [ə'kɔ:diŋli] *adv.* 因此, 从而
9. rendering ['rendəriŋ] *n.* 描写, 透视图, 复制图
10. dramatic [drə'mætɪk] *adj.* 戏剧性的, 生动的
11. plethora ['pleθərə] *n.* 过剩, 过多
12. flexible ['fleksɪb(ə)l] *adj.* 柔韧性, 易曲的, 灵活的
13. holistic [həu'listɪk] *adj.* 整体的, 全盘的
14. trait [treɪt] *n.* 显著的特点, 特性
15. self-driven [ˌself'drɪvən] *adj.* (机器等) 自动(推进)的, 自励的
16. measurable ['meʒərəbl] *adj.* 可测量的
17. competitive [kəm'petɪtɪv] *adj.* 竞争的
18. typography [taɪ'pɒgrəfi] *n.* 凸版印刷术, 排印印刷样式
19. daunting ['daʊntɪŋ] *adj.* 使人畏缩的
20. reward [rɪ'wɔ:d] *vt.* 酬劳, 奖赏

Notes

1. A strong portfolio opens doors, a weak portfolio closes them. Your portfolio is often the only thing a person sees before deciding whether or not to contact you, and in many cases you may not be present to explain it (particularly on-line portfolios). 一份杰出的作品选辑可以开启机会之门, 而一份平庸的作品选辑则关闭机会之门。你的作品选辑往往是某个人在决定是否约见你之前所能看到的唯一东西, 而且情况常常是你可能无法在场亲自做出解释(尤其是网上作品展示)。
2. If at all possible, your portfolio should be appropriate to the situation and reviewer, and all portfolios should show creativity, skills, range, thought, and ambition. It is the overall combination of these, plus that “special something”, that makes one designer stand above the others. 如果可能的话, 你的作品选辑应该适于各类情形和各类人等, 而且所有的作品选辑应该呈现创造力、技能、变通能力、想法和雄心。它应是这些方面的综合体, 再加上某些“特色”, 这就能让一位设计师出类拔萃。
3. Make an effort to communicate your level of skill with a wide variety of tools typical for your chosen field. This may include any and/or all of the following: a plethora of software packages, drawing skills, color, composition, model making, production techniques, manufacturing/fabrication, CAD, 3D modeling, and an understanding of basic engineering. 要努力运用你所选择的领域中的多种工具来传达你的技能水平。这可能包括以下所有或任一内容: 若干软件程序、绘图技巧、色彩、写作、制作模型、产品创意技巧、制造/装配方面的知识、计算机辅助设计、三维建模, 以及对于基础工程学的理解。



4. Make an effort to show your contributions to a project from concept through production. This demonstrates a holistic design sense that is invaluable to most employers. 要努力展示你对于项目从概念到产出这一过程的参与。这显示了某种全局设计观,对于大多数雇主来说是无价之宝。
5. A designer who can take initiative, resolve a wide range of problems, and manage projects from beginning to end is a valuable addition to every team. 一个有主动精神的设计师,能够解决多种问题,并且在项目中能够从始至终均可应付,对于任何一个团队来讲都是有价值的援助。
6. To rise above the rest and truly stand out in an extremely competitive field, your work needs to go the extra mile. Your projects should show insightful, conceptual foundations, indicating that you think about your work on many levels. 为了出人头地,在这一极富竞争性的领域中真正胜出,你需要别具匠心。你的方案应该显示出是建立在深刻的洞察力和理念化的基础上的,表现出你从多个层次上来思考你的工作。

Exercises

Translate the following passage into Chinese.

Salaried designers worked in a number of different industries, depending on their design specialty. Graphic designers, for example, worked primarily in specialized design services; newspaper, periodical, book, and directory publishers; and advertising and related services. Merchandise displayers and window trimmers were dispersed across a variety of retailers and wholesalers. Interior designers generally worked in specialized design services or in retail furniture stores. Most commercial and industrial designers were employed in manufacturing or architectural, engineering, and related services. Fashion designers generally worked in apparel manufacturing or wholesale distribution of apparel, piece goods, and notions. Set and exhibit designers worked primarily for performing arts companies, movie and video industries, and radio and television broadcasting.



Unit Thirteen

Miscellaneous



Lesson 34 The ID Student Life



Lesson 35 If Clients Had Good Taste



Lesson 36 Dimensions of Design

Lesson 34 The ID Student Life

— An Ongoing Journal by Donald Lehman

Donald Lehman is a Industrial Design student attending the Rochester Institute of Technology in Rochester^[1], NY.

The Student Life is meant to be an monthly outlet to express his thoughts on being an ID student and discoveries on the way to becoming a bona fide Industrial Designer.

August 31, 2001

With all of us kiddies starting back up school again, I thought it would be nice to give a shout out to our newest members: Freshmen. Yes, you have finally escaped the clutches of high school and most of you are out of your parents' house and livin' large. But you're paying for your freedom through the teeth. In my case I cough up roughly \$ 25,000(US) a year. Ouch.

For the less mathematically inclined out there, over four years I'm looking at \$ 100,000(US).

During the first week of classes in freshman year, my professor, Kim Sherman, addressed the issue of the amount of money we were spending. He compared the four years of college to a luxury sports car that is also worth roughly \$ 100,000. To paraphrase: "You could spend your money on a fast car. But you're here. What are you getting for all of this money? Everyone right now is spending the same amount of money as everyone else and yet some will come out of here as top-notch designers and some will be not so top-notch."^[2]

"Granted, some people are better drawers and some are great at coming up with ideas and others are outstanding at pitching a product, but who in the end is responsible for how good of a designer you turn out to be? You are. Those other people don't make you ask the questions to your teachers that will help you better understand something and you can't blame them if you do not spend the extra time to make sure your work represents the quality you wish it to."

"You are in charge of your own future. You determine whether the money you spend is invested well or squandered. Are you going to come out of school a Mercedes level designer or are you just going to be an Edsel?"^[3]

October 16, 2001

I am now an Industrial Designer. Well, sorta.

5 weeks into being an Industrial Design student anyway. Entering into your sophomore year of college you know that you are done with all of those freshman foundation courses and will start to take actual ID classes.



At my school we are on a quarter system, which means we have three 10-week quarters a year.^[4] This quarter my ID classes are Graphic Visualization and Model Making.

Graphic Vis is basically learning to do those sweet renderings you make when you're in the early design stages trying to get a feel for what a product will look like. Everything we have done so far has been very box-like and simple. Washing machines, ovens, copiers, desks. Nothing you would write home to mom about, but it's still pretty interesting.

Model Making is what it sounds like, making models. This class so far has been comprised of making what my friends and I call "whatsits". "Whatsits" are projects that you make a pre-determined model to exact specifications. They aren't actual models of anything, just shapes kind of thrown together. These projects serve the purpose of learning how make all those different types of radii, chamfered edges, seams, and getting a better overall knowledge of the tools to do all this stuff.

This is all pretty simple and straightforward stuff. I have it in my head what I want to do design wise. If only my hand could do what my head is thinking. Although I had used foam to sculpt in the past, I had never tried to be so precise with my cuts or finishes with it. Frustration sets in for a bit. Things get broken.

Luckily, we are encouraged to redo any and all projects. I ended up finding them easier, quicker, and get better results the second time around and surprise, the new projects, which are supposed to be more difficult, are easier, quicker, and look good the first time.

The planets realign, all is made well, and I'm back to plotting how to make myself a household name.

January 18, 2002

Sketch, sketch, sketch, sketch. And when you are getting tired of sketching, take a 10-minute nap and sketch some more.

I am taking, arguably, one of the most important classes of my college career, Concept Design Sketching. At my school, this class teaches you to quickly sketch concepts so that anyone, even management types, will understand what you are talking about.

This importance of this skill is being pounded in to my brain.

"Sketching is the most important skill you will need."

"IDSA says that sketching one of the most important skills you will need to have."

"Less talk, more sketch."

I know that there are those out there who say, "Gee whiz, I've got this spiffy Maya/Rhino/Solidworks/whatever dealie, it makes pretty pictures, I don't need to learn how to draw." Well, I'm being told that's wrong. So wrong that if we go near the computers, we'll have to sacrifice a toe as punishment.

If you have read my journal back in October, you can see that the second year program at RIT is skill based. This approach makes sense to me. If you already know how to sketch,



make models, work on the computer a little bit and you can do all of these things well, then you won't be hindered when you actually go to design something.

All in all I have to say that things are going well. I finished last quarter without a hitch and this quarter has been pretty interesting so far. But if you will excuse me, my 10-minute break is up.

March 17, 2002

"It is assumed in the first place that the architect is not a builder, but a gentleman. It is assumed in the second place that the builder is not an architect, but a man of business. In the third place it is assumed that the builder's workman is incapable of intellectual responsibility and that, though he is considered a grand chap and often of great technical experience, you can't trust him to do anything without measured and precise directions and drawings.^[5] The whole thing is completely inhuman. And the result is what anyone might expect but a few people see—a world in which buildings are not only dead but damned."

—George Nelson, architect/furniture designer

"My teacher talked about Industrial Designers in class today. He said, 'You guys are too concerned with aesthetics'. Say we want to put a screw in a location to make sure a product will hold together, you guys will complain and say it looks ugly. Basically, you guys make our job a lot harder."

—Jon Moore, 2nd year engineering student

Design is the way to change the world. Color people's lives. Make things simpler. Easier to use. More fun. Satisfying.

Then what about engineers?

The common misconception that designers have of engineers is that sort of geeky guy sitting in the corner, working out math problems and seeing how much faster they can make next year's processor or how much cheaper they can make a certain part. They don't care about the user experience. Forget about aesthetics.^[6]

From their viewpoint we are the exact opposite. We make stuff look pretty. We're trying to make a statement. It's art. Ouch.

We designers should also not make stupid judgments about engineers. Can we actually believe that engineers have no care for how easy a product is to use? Or that they don't care how nice the look of a product is?

Maybe we have a point in believing that there is too much emphasis placed on faster/stronger and not enough placed on better/ rewarding. And engineers have a point in thinking some of us should get off our high design horses and envision products that do more than just look good and cost an arm and a leg.^[7]

We don't have to sit around, singing koom-by-yah or making s-mores for each other, just respect that the other guy has their own belief system on what makes something great.

“Freaking engineers!”

“Damn art kids!”

Sigh.

April 27, 2002

I came into college wanting to design iMacs. The iMac was my “it” design.^[8] It was revolutionary. It was something no one had seen before. It was something everyone was talking about. It made people think differently about computers.

It was one of the factors in me wanting to go into industrial design. But not just because of the great design. Because it brought ID forward to the public’s consciousness. I personally hadn’t seen much about industrial design before I read an article about how Jonathan Ive was helping to save Apple with his “retro blob”. The iMac didn’t appear out of the ether, someone had actually designed it.

This realization was a big deal to me. If you think about all the things that people just take for granted; how their car works, where their food comes from, so on and so forth. Think about all the people that you explain ID to. That shocked look on their face is because they had never thought about it twice until you said something.

ID was one of those things until I found out about the designers behind it. It became something I knew I could do. And it led to my addiction.

Anything Apple did just added to the reasons on why I should be in ID. I read Apple Design by Paul Kunkel numerous times. (Did you know that the designers of the original Mac was not frog design but Jerry Manock and Terry Oyama? Steve Jobs himself is on the design patent because he played such an influential role.) I started hanging up the little product info sheets that Apple gives out. My bedroom walls looked like a translucent mess until they started going with silver and white color schemes.

So, I was coming to college gung-ho on the fact that I was going to be working for Apple in 4 years time and being a part of changing the world.

Words and Expressions

1. ongoing [ˈɒŋɡəʊɪŋ] *adj.* 正在进行的
2. journal [ˈdʒɜːnl] *n.* 定期刊物, 杂志, 航海日记, 分类账
3. outlet [ˈaʊtlet] *n.* 出口, 出路
4. bona fide [bəʊnəˈfaɪdi] [拉]真诚地(的), 真实地(的)
5. kiddie [ˈkɪdi] *n.* (=kiddy) 小孩
6. clutch [klʌtʃ] *n.* 抓住, 控制
7. cough up *v.* 咳出, 勉强说出
8. roughly [ˈrʌfli] *adv.* 概略地, 粗糙地
9. ouch [aʊtʃ] *int.* 哎唷!



10. mathematically [ˌmæθi'mætɪkəli] *adv.* 算术地
11. inclined [ɪn'klaɪnd] 倾向……的
12. address [ə'dres] *vt.* 从事, 忙于
13. issue ['ɪʃuː] *n.* 问题, 结果
14. paraphrase ['pærəfreɪz] *v.* 解释
15. top-notch *adj.* 拔尖的
16. pitch [pɪtʃ] *v.* 推销
17. blame [bleɪm] *vt.* 责备, 谴责
18. invest [ɪn'vest] *v.* 投(资), 购买(有用之物)~, 授予, 投资
19. squander ['skwɒndə] *v.* 浪费
20. sorta ['sɔ:tə] *adv.* [美口] 近似, 有几分, 可以说是
21. sophomore ['sɒfəmɔː] *n.* 大学二年级学生, 有二年经验的人
22. comprise [kəm'praɪz] *v.* 包含, 由……组成
23. radii ['reɪdiəi] *n.* 半径
24. chamfer ['tʃæmfə] *v.* 斜切
25. seam [siːm] *n.* 接缝, 线缝, 缝合线
26. straightforward [streɪt'fɔ:wəd] *adj.* 易懂的, 直截了当的
27. foam [fəʊm] *n.* 泡沫, 水沫, 泡沫材料, 泡沫橡皮, 泡沫塑料
28. finish ['fɪnɪʃ] *n.* 完成, 结束, 磨光, 末道漆
29. frustration [frʌs'treɪʃən] *n.* 挫败, 挫折, 受挫
30. realign [ˌriːə'lain] *v.* 重新排列, 再结盟
31. household name 家喻户晓的事或人
32. plot [plɒt] *vi.* 密谋, 策划
33. nap [næp] *n.* (白天)小睡, 打盹
34. arguably ['ɔ:gjuəbli] *adv.* 可论证地, 正如可提出证据加以证明的那样
35. pound [paʊnd] *vt.* 强烈打击
36. spiffy ['spɪfi] *adj.* 好看的, 漂亮的, 出色的, 利落的, 绝妙的
37. sacrifice ['sækrɪfaɪs] *v.* 牺牲, 献出, 献祭, 供奉
38. hinder ['hɪndə] *v.* 阻碍, 打扰
39. all in all 总而言之
40. hitch [hɪtʃ] *n.* 蹒跚, 故障
41. assumed [ə'sju:md] *adj.* 假定的, 假装的, 装的
42. builder ['bɪldə] *n.* 建筑者, 施工人员, 营造商
43. incapable [ɪn'keɪpəbl] *adj.* 无能力的, 不能的
44. chap [tʃæp] *n.* [俗]伙伴, 家伙, 小伙子
45. damned [dæmd] *adj.* 使人憎厌的, 糟透的
46. guy [gai] *n.* 家伙, 人
47. engineering [ˌendʒɪ'niəriŋ] *n.* 工程(学)
48. misconception [ˌmɪskən'sepʃən] *n.* 误解
49. geeky ['gi:ki] *adj.* [俚]令人讨厌的

50. processor ['prəusesə] *n.* 处理器
51. make a statement 创造某种效果
52. envision [in'viʒən] *vt.* 想象, 预想
53. freak [fri:k] *adj.* 奇异的, 反常的, 怪诞的
54. consciousness ['kɒnfəsnis] *n.* 意识, 知觉
55. retro ['retrəu] *adj.* 重新流行的
56. blob [blɒb] *n.* 柔软、无定形的块状物
57. ether ['i:θə] *n.* 大气, 苍天
58. shocked [ʃɒkt] *adj.* 震惊的, 震撼的
59. addiction [ə'dikʃən] *n.* 沉溺, 上瘾
60. patent ['peitənt] *n.* 专利权, 执照, 专利品
61. influential [ɪnflu'enʃəl] *adj.* 有影响的, 有势力的
62. translucent [trænz'ljʊ:snt] *adj.* 半透明的, 透明的
63. scheme [skim] *n.* 安排, 配置, 计划, 方案
64. gung-ho ['gʌŋ'həu] *adj.* [美]同心协力的, 强烈的, 雄心壮志的

Notes

1. Rochester: 罗彻斯特, 美国纽约州西部一城市
2. You could spend your money on a fast car. But you're here. What are you getting for all of this money? Everyone right now is spending the same amount of money as everyone else and yet some will come out of here as top-notch designers and some will be not so top-notch. 你可以将这些钱花在一辆跑车上。但你们已来到这儿, 你们打算从这些钱中收益些什么? 现在每个人花费的钱是一样的, 但是等从这儿出去的时候, 有人成为拔尖的设计师, 有人则达不到那个高度。
3. You are in charge of your own future. You determine whether the money you spend is invested well or squandered. Are you going to come out of school a Mercedes level designer or are you just going to be an Edsel? “你们为自己的前途负责。你将决定这笔钱花得值得不值得。当你离校时, 你是希望成为大师级的人物呢还是庸碌之辈?” Mercedes: 奔驰汽车。
4. At my school we are on a quarter system, which means we have three 10-week quarters a year. 我们学院实行的是一学年四个学期的制度, 也就是说, 一年中将有三个学期是持续达十周。
5. It is assumed in the first place that the architect is not a builder, but a gentleman. It is assumed in the second place that the builder is not an architect, but a man of business. In the third place it is assumed that the builder's workman is incapable of intellectual responsibility and that, though he is considered a grand chap and often of great technical experience, you can't trust him to do anything without measured and precise directions and drawings. 首先, 假设建筑设计师不是个搞建筑的, 而是位绅士;

其次呢,假设营造商不懂建筑,而只是个商人;再次,假设营造商手下的工作人员担负不了智能方面的职责,尽管他身居要职并且有相当的技术方面的经验,但是如果没有具体的尺度和精确的指向,你就无法相信他能做成什么事。

6. The common misconception that designers have of engineers is that sort of geeky guy sitting in the corner, working out math problems and seeing how much faster they can make next year's processor or how much cheaper they can make a certain part. They don't care about the user experience. Forget about aesthetics. 在设计师眼中往往对工程师有一种误解,即认为他们都是些讨厌的人,他们坐在某个角落里,解决着数学方面的问题,算计着怎样使处理器在来年速度更快,或者某个部件更便宜。他们才不在乎使用者的感受哩。忘了审美性吧。
7. Maybe we have a point in believing that there is too much emphasis placed on faster/ stronger and not enough placed on better/ rewarding. And engineers have a point in thinking some of us should get off our high design horses and envision products that do more than just look good and cost an arm and a leg. “也许我们惯于认为过多的注意力放到了更快更强而不是更佳和更有价值上吧。而工程师们则认为我们中的某些人应该放弃高高在上的设计师架子和基于空想的产品,它们看起来更漂亮,但付出的代价过大。”cost an arm and a leg,指付出巨大的代价。
8. I came into college wanting to design iMacs. The iMac was my “it” design. “我到学院读书是为了设计自己的 iMac 电脑。它是我钟情的设计。”“it”,指代事情,用于指最好的、最渴望得到的。

Exercises

Topics for oral discussion.

1. What do you think about the result you prospect to get for the money you have paid for your education of design?
2. What do you think about the importance of the basic skills such as sketching and modeling?
3. What do you think about the importance of computer-aided design?
4. Say something about your own opinion of the balance between the aesthetic feeling and the practical funtion of design.



Lesson 35 If Clients Had Good Taste

If you've ever gazed at the work in the Guggenheim Museum, it may have crossed your mind that good taste is truly a subjective term.^[1] I say this because I'm relatively certain that someone somewhere finds the block of wood (literally, just a block of wood) surrounded by velvet rope and entitled *An Evening in June*, wonderfully introspective and artistic. I'm also relatively certain that somewhere else there is an artist who got paid truckloads of cash for creating *An Evening in June* and is right now sitting in his loft laughing his butt off.^[2]

So who's to say what really defines good taste when it comes to art? I once had a debate with a ranking member of the Ridiculously Stereotypical Morose Artists' Society (a large network of artists who dress entirely in black, regularly wear sunglasses and spend endless hours in dark, smoky café s). Anyway, according to her, anything that someone says is art, is art, no matter what it is. Therefore, crushed beer cans, fire hydrants and discarded orange rinds, all constitute art by someone's definition.

In the art world, at least, this is where taste comes in. Assuming that my friend was right, and that all material or design, simply by virtue of existing, can fall under the definition of art, then taste is what determines which pieces will be popular and/or worth a lot of money.^[3] This particular argument would almost hold water if it weren't for the curious actions by clients that graphic designers witness time and time again.

Consider the following scenario: You are retained by a corporate client to develop a new print brochure. You've been asked to make three distinct comps for them to review. Two of the comps are the most remarkable that you have created in years—the kind of work that makes you remember why you ignored your mother's nagging to become a doctor and went into design in the first place. The third and final comp you make is relatively ugly, purposely thrown together inside of 10 minutes to serve only as reinforcement for how great looking the first two designs really are (an old graphic designer's trick).

The day comes for you to present the designs to your new client. You show the first two pieces with remarkable energy, and an “Oh, by the way” brand of lax enthusiasm for the third sample. You know the end of the story: the client jumps out of his chair and ecstatically points to the really ugly comp as he shouts “That's it! That's the one!!”^[4]

So how, as a designer, are we to contend with these lapses of taste by the hands that feed us? Well, that's the first rule:

Remember that it is in fact the client's hand that feeds you.

Art for art's sake is fine, in the proper context. Paint a mural on your bedroom wall or throw some paint splotches on a canvas for your own personal pleasure or to try and sell as prints on a street corner. Anything goes—go ahead, go nuts. But commercial art that is

contracted in advance from a client for their own purposes is no longer art—it's product.^[5] Too often graphic designers want to reach into their ultra artistic side and overdo a design strictly for their own aesthetic pleasures.

Clients use a designer's services so that they can reach their own customers. That means that often times, an overly artistic design can be too much, or overkill. Different markets react to different designs in different ways. Art for the sake of art is fine for a subjective audience, but the readers of People or some other magazine are hardly subjective. They would respond to ads differently than, say, the readers of Forbes.^[6]

Make suggestions once and then concede defeat.

Designers shouldn't be yes-men. After all, we're hired for our creativity. When a client makes a suggestion that you know won't look right, tell them. It's OK to speak your mind. Clients will often times forget who their target market is, and will instead want designs that might appeal to them personally. It's the designer's job to provide sound counsel as to what really works in terms of attracting a market, as well as what works aesthetically in terms of good taste.^[7] But just as important as providing expertise, the designer needs to know when the right time is to back away. After all, in the end, the final work belongs to the client. Provide opinions, but accept poor client decisions when and if they make them.

Make recommendations in such a way that the client thinks they made them.

Language is as big a part of design and design talent. Any designer who says a certain amount of psychology isn't necessary when dealing with a client hasn't been a designer in the professional sense for very long. When a client requests a change that you know is a bad decision, it's tempting to lash out. Many designers take changes to their work very personally and business etiquette may take a back seat to knee-jerk rudeness.^[8]

Keep in mind that clients have ego that need to be stroked, too.

If done properly, you can sometimes convince clients that your good idea is, really, their good idea. For example, instead of saying, "We should use blue here." Try, "What do you think about using some sort of deep color in this area, maybe one that compliments the gray in your logo." If you lead them long enough, they'll come up with the solution to "Try a shade of blue" all on their own.

Get sign-off

When a client does make a suggestion that you must abide, get a written sign-off saying that they acknowledge that the decision to move ahead in a certain direction was their own directive and that you are not responsible for any negative ramifications that may come from that decision.

Create an alternate portfolio

When all else fails, keep track of your really good designs and keep them in their own portfolio for presentation purposes. That way you can show it off excuses-free. Nothing



sounds worse in a presentation than saying “Um, I did this one design, but the client made us use this particular color, so it didn’t come out as well as I really wanted.”^[9]

Subjectivity is a wonderful thing, it allows everyone to be right all at once. As designers we acknowledge that this is the case.^[10] Taste, though, is a different matter entirely. The fact that so few clients actually have any doesn’t come up too often in design school. So the next time you make a brochure for a client, even though you may want it to go down in personal design history, don’t be surprised when the final result looks like it could take its place among the crushed beer cans, fire hydrants and discarded orange rinds in the non-artist’s Art museum.

Remember: If Clients Had Good Taste, They’d Be Designers. Patience is sometimes required not to bite the hand that feeds you.

Words and Expressions

1. gaze [geiz] *v.* 盯, 凝视
2. cross [krɒs] *v.* 使交叉, 横过, 勾画
3. subjective [sʌb'dʒektiv] *adj.* 主观的, 个人的
4. literally ['litərəli] *adv.* 照字面意义, 逐字地
5. velvet ['velvit] *n.* 天鹅绒, 丝绒
6. introspective [ɪntrə'spektiv] *adj.* (好)内省的, (好)自省的
7. butt [bʌt] *n.* 粗大的一端, 靶垛, 笑柄
8. define [di'fain] *vt.* 定义, 详细说明
9. debate [di'beit] *n.* 争论, 辩论
10. ranking ['ræŋkiŋ] *adj.* 最高层的; 高级的
11. ridiculously [ri'dikjʊləsli] *adv.* 可笑地
12. morose [mə'rəʊs] *adj.* 郁闷的, 乖僻的
13. crush [krʌʃ] *vt.* 压碎, 碾碎
14. hydrant ['haidrənt] *n.* 消防栓, 消防龙头
15. discard [dis'kɑ:d] *vt.* 丢弃, 抛弃
16. rind [raɪnd] *n.* 外壳
17. constitute ['kɒnstɪtju:t] *vt.* 建立, 组成
18. assume [ə'sju:m] *vt.* 假定, 设想
19. virtue ['vɜ:tju:] *n.* 功效, 效力
20. curious ['kjʊəriəs] *adj.* 古怪的, 爱挑剔的
21. witness ['wɪtnɪs] *vt.* 目击, 为……作证, 证明, 表明
22. scenario [si'næ:riəʊ] *n.* 游戏的关, 或是某一特定情节
23. retain [ri'tein] *vt.* 付费雇用
24. distinct [dis'tɪŋkt] *adj.* 清楚的, 明显的, 截然不同的, 独特的
25. comp [kəmp] *n.* [口]排版

26. remarkable [ri'mɑ:kəbl] *adj.* 不平常的, 非凡的, 值得注意的
27. nagging ['nægiŋ] *n.* 唠叨, 挑剔
28. purposely ['pə:pəsli] *adv.* 故意地
29. reinforcement [ˌri:iɪn'fɔ:smənt] *n.* 增援, 加强, 加固
30. trick [trik] *n.* 诡计, 骗局, 恶作剧, 窍门, 诀窍
31. present [pri'zent] *vt.* 介绍, 引见, 呈现
32. lax [læks] *adj.* 松的, 松懈的
33. enthusiasm [in'θju:ziæzəm] *n.* 狂热, 热心, 积极性, 激发热情的事情
34. ecstatically [eks'tætikli] *adv.* 心醉神迷地, 入神地
35. contend with 对付
36. lapse [læps] *n.* 失误, 下降
37. for one's sake (=for the sake of) 为了……起见, 为了……
38. mural ['mjuərəl] *n.* 壁画, 壁饰
39. splotch [splɒtʃ] *n.* 斑点
40. nuts [nʌts] *adj.* 热衷的, 发狂的
41. contracted [kən'træktid] *adj.* 已定约的, 契约的
42. ultra ['ʌltrə] *adj.* 过激的, 极端的
43. overdo ['əʊvə'du:] *vt.* 做得过分, 过度, 夸张, 做作, 使过火
44. strictly ['striktli] *adv.* 严格地, 确实地
45. aesthetic [i:s'θetik] *adj.* 美学的, 审美的, 有审美感的
46. overkill [ˌəʊvə'kil] *n.* 过度的杀伤威力
47. concede [kən'si:d] *vt.* 勉强, 承认, 退让
48. appeal to 有吸引力
49. sound [saund] *adj.* 健全的, 可靠的, 合理的
50. counsel ['kaunsəl] *n.* 讨论, 商议, 劝告, 忠告
51. aesthetically [i:s'θetikli] *adv.* 审美地, 美学观点上地
52. expertise [ˌekspə'ti:z] *n.* 专家的意见, 专门技术
53. in terms of 根据, 按照, 用……的话, 在……方面
54. recommendation [ˌrekəmen'deɪʃən] *n.* 推荐, 介绍(信), 劝告, 建议
55. psychology [saɪ'kɒlədʒi] *n.* 心理学, 心理状态
56. tempting ['temptɪŋ] *adj.* 诱惑人的
57. lash out 猛击, 急速甩动
58. etiquette [eti'ket] *n.* 礼节
59. take a back seat 处于次要地位
60. knee-jerk *adj.* 膝反射的, 下意识的, 自动反应的
61. rudeness ['ru:dli:s] *n.* 粗蛮, 无礼
62. ego ['i:gəʊ] *n.* 自我, 利己主义, 自负
63. stroke [strəʊk] *vt.* 抚摸
64. convince [kən'vins] *vt.* 使确信, 使信服
65. abide [ə'baid] *vt.* 忍受, 容忍



66. directive [di'rektiv] *n.* 指示
 67. negative ['negətiv] *adj.* 否定的, 消极的, 负的, 阴性的
 68. ramification [ˌræmifi'keɪʃən] *n.* 衍生物; 结果, 后果
 69. portfolio [pɔ:t'fəʊljəu] *n.* (艺术家等的)代表作选辑
 70. keep track of 明了
 71. bite [baɪt] *v.* 咬, 刺痛

Notes

1. If you've ever gazed at the work in the Guggenheim Museum, it may have crossed your mind that good taste is truly a subjective term. “如果你曾在古根海姆现代艺术博物馆中浏览过作品,你或许会深感好的品味真的是因人而异。”Guggenheim Museum: 纽约的古根海姆现代艺术博物馆(1959 年建立)。
2. I say this because I'm relatively certain that someone somewhere finds the block of wood (literally, just a block of wood) surrounded by velvet rope and entitled An Evening in June, wonderfully introspective and artistic. I'm also relatively certain that somewhere else there is an artist who got paid truckloads of cash for creating An Evening in June and is right now sitting in his loft laughing his butt off. “我这样说是因为,某人在某处找到一节木头(从字面上讲,只是一节木头),裹上一段绒绳,然后美其名曰“六月的傍晚”,很富内涵且有艺术韵味。同样,我可以认为,在其他某个地方,那位因创造了这个“六月的傍晚”而获取巨额酬金的艺术家,正坐在他的阁楼里乐不可支。”laughing one's butt off,狂笑。
3. In the art world, at least, this is where taste comes in. Assuming that my friend was right, and that all material or design, simply by virtue of existing, can fall under the definition of art, then taste is what determines which pieces will be popular and/or worth a lot of money. 至少,在艺术领域,这就是品味要介入的地方。假设我的朋友是对的,也就是说,所有的素材或设计作品,仅仅因为其存在就纳入艺术的范畴,那么品味将确定哪些受欢迎并且/或者值大价钱。
4. The day comes for you to present the designs to your new client. You show the first two pieces with remarkable energy, and an “Oh, by the way” brand of lax enthusiasm for the third sample. You know the end of the story: the client jumps out of his chair and ecstatically points to the really ugly comp as he shouts “That's it! That's the one!!”在新客户面前呈现作品的时刻到了。你卖力地展示前两份作品,然后用顺便的口吻,不怎么情愿地展示第三份方案。你知道结局是怎样的吧:客户从椅子上跳起来,出神地指着那份拙劣的方案,叫着:“就是它了!就是这个!!”
5. Art for art's sake is fine, in the proper context. Paint a mural on your bedroom wall or throw some paint splotches on a canvas for your own personal pleasure or to try and sell as prints on a street corner. Anything goes—go ahead, go nuts. But



commercial art that is contracted in advance from a client for their own purposes is no longer art—it's product. 在合理的前提下,为艺术而艺术是好事。在你卧室的墙上涂饰,或者在画布上涂抹,或者在街角售卖你的作品,这都可以随你的高兴。怎样都行,做吧,发狂吧。可是商业美术是预先有合同限制的,是出于客户自己的目的,也就不再是艺术,而是产品。

6. Art for the sake of art is fine for a subjective audience, but the readers of People or some other magazine are hardly subjective. They would respond to ads differently than, say, the readers of Forbes. 对于带主观性的受众来讲,为艺术而艺术是好事,但《人物》杂志或其他一些刊物的读者很难做到主观定位。他们对广告的反应较之,比如说,《福布斯》杂志的读者就不一样。
7. Clients will often times forget who their target market is, and will instead want designs that might appeal to them personally. It's the designer's job to provide sound counsel as to what really works in terms of attracting a market, as well as what works aesthetically in terms of good taste. “客户常常忘记他们的市场定位是什么,而只想让设计对他们个人的口味。设计者的职责就是提供合理的建议,以吸引市场需求,并在优良品味方面发挥审美效应。” in terms of,在……方面。
8. Many designers take changes to their work very personally and business etiquette may take a back seat to knee-jerk rudeness. 很多设计者对变更自己的作品非常在乎,这样往往会使商业礼节让位于下意识的粗鲁举动。
9. Nothing sounds worse in a presentation than saying “Um, I did this one design, but the client made us use this particular color, so it didn't come out as well as I really wanted.” 没有比在陈述介绍时说“呃,我做了这个设计,可是客户非要我们用这种色彩,这样就没法表达出我所要的效果”这类话更糟的了。
10. Subjectivity is a wonderful thing, it allows everyone to be right all at once. As designers we acknowledge that this is the case. 主观性是个好东西,它允许所有的人都立于不败。作为设计人员,我们知道事情就是这样。

Exercises

Topics for oral discussion.

1. What do you think the good taste in the art world? Do you agree that “anything that someone says is art, is art, no matter what it is”?
2. How to comprehend the fact that “commercial art that is contracted in advance from a client for their own purposes is no longer art—it's product”?
3. What would you do when the opinions of your client and yourself conflict?
4. Say something about your own comprehension of the sentence “If Clients Had Good Taste, They'd Be Designers”.

Lesson 36 Dimensions of Design

Over the last few years, design is increasingly seen as a tool for creating change. Through the work of many, including thought leaders such as Roger Martin and Tim Brown, design has become a key process and way of thinking that transcends disciplines and offers a roadmap for navigating and creating solutions. To both the like and dislike of many, business leaders, designers and non-designers continue to discuss design-thinking as the new pathway to innovation. Although design-thinking doesn't replace good design, as Core77 columnist Helen Walters recently articulated, we do see a broader and broader scope of how the term "design" is being described^[1]. The expanding notion of design is captured by Core77's upcoming design awards, which includes both traditional categories-web, interaction, graphic, interiors, transportation, services design-and emerging ones, such as research and strategy, social impact and design education. These conversations, books, articles, etc. collectively beg the question: "What is design?"

This is actually one of my favorite questions. I don't know about the rest of you, but I find the expanding definition of design terribly exciting. I used to say, "I don't call myself a designer unless you change the definition of design." When I was in school, Industrial Design was, for the most part, still confined to cereal boxes and toasters, but I knew that design, as a process and way of problem-solving, was applicable to far more than this. Don't get me wrong, toasters and cereal boxes are well needed and well-designed ones add delight and productivity for millions, but I couldn't help but to feel in my gut that design could be, would be and was, something more. So it is with great relief that those I admire started saying, "Yes, design is more. It's design with a big 'D'."^[2]

However, those around me still don't necessarily "get it". When I tell someone I'm a designer, they either ask me to design them a website, or once I explain industrial design, they only half-jokingly ask me to design them an alarm clock. As a design educator, I see the design of a product or service as a means to learning the design process. If I'm going to be really honest with myself, I'm more interested in how a student learns to think than how good their renderings or prototypes end up.^[3] To impart this knowledge, I have to actually describe what design is in a way that encompasses the broader spectrum of how it is being discussed in the design world. One explanatory framework I have been using that seems to resonate with people is what I call the "Dimensions of Design". It goes a little something like this:

2D: lives in the x-y axis including graphic design and images

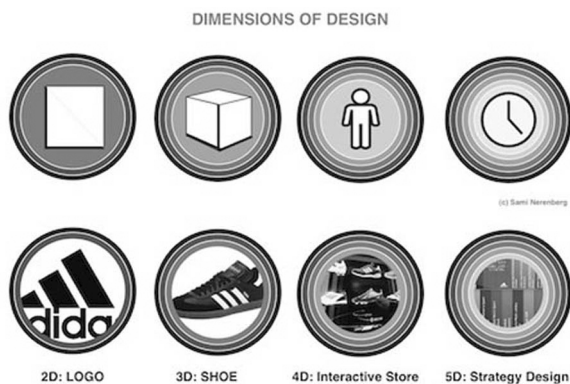
3D: lives in the x-y-z axis with products

4D: when you add the human element you get systems, services, and experiences



5D; and when you apply this over time, you get the 5th dimension of strategy

Since it also helps to have visuals and examples, the below diagram of the design dimensions also incorporates an example using Adidas where the 4th dimension is an interactive store using Intel Technology and the 5th dimension is their long-term strategy which uses design thinking to articulate the brand's development over time.



This description is generally followed by a discussion on the design process and how it connects these dimensions. But it brings me great delight to see my non-profit community partners scribbling notes as I describe this, nodding their heads and seeing a little light bulb go off—they made a mental leap in understanding what design is and what exactly I am talking to them about.^[4] Of course, I'm sure we could break this model down and debate what goes in what dimension and spend hours discussing this, but the main point is that this framework helps people understand the broader scope of what design is in less than five minutes.

Now you might be asking yourself, “Why is it so important for us to describe design to those who don't already get it?” Well, as Tim Brown recently argued, “Design may have its greatest impact when it's taken out of the hands of designers and put into the hands of everyone.” To rise to Brown's challenge, we need to have the tools to describe design. We can continue to raise the curtain and democratize design by simply articulating what design is.^[5] My hope is that the “Dimensions of Design” is a small step in this direction.

Words and Expressions

1. dimension [di'menʃən] *n.* 尺度, 维(数)
2. thought [θɔ:t] *n.* 思考, 想法, 思想, 思潮
3. transcend [træn'send] *vt.* 超越, 胜过
4. columnist ['kɒləmnɪst] *n.* 专栏作家
5. articulate [ɑ:'tɪkjʊlɪt] *vt.* 清晰明白地说
6. expanding [ɪks'pændɪŋ] *adj.* 展开的, 扩大的
7. notion ['nəʊʃən] *n.* 概念, 观念
8. upcoming ['ʌp'kʌmɪŋ] *adj.* 即将来临的

9. emerging [i'mæ:dʒɪŋ] *adj.* 新兴的
10. strategy ['strætɪdʒi] *n.* 策略, 战略
11. collectively [kə'lektɪvli] *adv.* 共同地
12. confine ['kɒnfain] *vt.* 限制
13. cereal ['siəriəl] *adj.* 谷类的
14. be applicable to 适用于
15. gut [gʌt] *n.* 肚子
16. relief [ri'li:f] *n.* 安慰
17. means [mi:nz] *n.* 手段, 方法
18. prototype ['prəʊtətaɪp] *n.* 原型, 模型, 样机
19. impart [im'pɑ:t] *vt.* 传授, 告知, 透露
20. encompass [in'kʌmpəs] *v.* 包围, 环绕, 包含或包括某事物
21. spectrum ['spektrəm] *n.* 光谱, 范围
22. resonate ['rezəneɪt] *v.* (使)共鸣, (使)共振
23. framework ['freɪmwɜ:k] *n.* (观念的或叙述的)基本结构
24. visual ['vɪʒuəl] *adj.* 视觉的, 形象的, 栩栩如生的
25. incorporate [in'kɔ:pəreɪt] *vt.* 具体表现
26. scribble ['skɪbl] *v.* 潦草地写, 随意地写
27. bulb [bʌlb] *n.* 灯泡
28. go off 爆炸
29. leap [li:p] *n.* 跳跃, 飞跃
30. impact ['ɪmpækt] *n.* 冲击, 效果
31. democratize [di'mɒkrətaɪz] *v.* (使)民主化

Notes

1. Although design-thinking doesn't replace good design, as Core77 columnist Helen Walters recently articulated, we do see a broader and broader scope of how the term "design" is being described. “尽管设计思维方式并不能替代好的设计,正如 Core77 网站的专栏作家海伦·沃尔特斯所明确指出的,但是我们确实看到关于“设计”一词的描述已涵盖越来越广阔的范围。”Core77 网站(<http://www.core77.com>)是美国较有影响力的艺术设计专业站点,其内容涵盖设计新闻、设计院校、设计公司 and 设计博客等,并定期举办设计竞赛。
2. So it is with great relief that those I admire started saying, “Yes, design is more. It's design with a big 'D.’” “所以,我极为欣慰的是,那些我所尊敬的人们终于声明:‘是的,设计的范围更广泛,它有着丰富的内涵。’”此处,It's design with a big 'D'. 这句话是说“设计一词的起首字母是大写的”,意思是应该从广义上来理解设计,转译为“设计的内涵极为丰富。”
3. As a design educator, I see the design of a product or service as a means to learning



the design process. If I'm going to be really honest with myself, I'm more interested in how a student learns to think than how good their renderings or prototypes end up. “作为一个设计教育者,我将产品或者设施的设计看作学习设计方法的手段。老实说,我对学生怎样学会思考更感兴趣,远甚于关心他们的效果图或者模型做得怎样。” be honest with,对……坦诚相见。

4. But it brings me great delight to see my non-profit community partners scribbling notes as I describe this, nodding their heads and seeing a little light bulb go off—they made a mental leap in understanding what design is and what exactly I am talking to them about. “但是我非常高兴地看到,当我进行这些描述时,非营利性网上社区的同仁们纷纷留言,他们表示赞同并感到消除了某些困惑,他们对设计的理解有了飞跃,他们领悟到我到底在说些什么。” non-profit community,指的是非营利性的网上社区或者博客空间。seeing a little light bulb go off,“看到某盏小灯爆掉”,这儿意译为“消除了某些困惑”。
5. We can continue to raise the curtain and democratize design by simply articulating what design is. “仅仅通过将设计是什么说清楚,我们就能够不断揭示真相并将设计普及开来。” raise the curtain,本义为“掀起窗帘”,这儿意译为“揭示真相”。

Exercises

Topics for oral discussion.

1. What do you think about “the dimension of design”? Do you agree with the opinion of the author in understanding “what design is”?
2. In which category of design have you been involved in? How do you understand “the expanding definition of design is terribly exciting”?



参考译文

第 1 课 威廉·莫里斯

威廉·莫里斯以英国工艺美术运动的创始人而著称。他出生于沃瑟斯顿的艾尔姆庄园,那时沃瑟斯顿只不过是里谷上的一个小村子,紧靠着伊平森林,离伦敦很近。威廉·莫里斯是他父母的九个孩子中的第三个,在男孩儿中是老大。他的家庭很富足,随着威廉·莫里斯逐渐长大,家里的经济状况也越来越好。他 21 岁时每年能拿到 900 英镑的收入,这在当时是很大一笔款项。

莫里斯的童年是快乐的。所有人都宠爱他,而他的气质是敏感多变的。四岁时他已开始阅读司各特的威渥莱小说集,并在九岁时将其全部读完。溺爱他的父亲曾送他一匹小马和一套小盔甲,而他便打扮成一个小小的游侠骑士,试图深入到伊平森林中探险。他是个孤僻的孩子,只和姐姐爱玛亲近。甚至还在幼年时期,他对森林、花园、鲜花和鸟类就有着浪漫的依恋之情,同时伴随着对中古风情的浓厚兴趣。这在他以后的绘画、诗歌和小说中都有所反映。

1853 年莫里斯进入牛津大学的埃克塞特学院,在那儿他与爱德华·伯恩琼斯相识。伯恩琼斯以后成为拉斐尔前派艺术家中最出色的一位,也是莫里斯终生的挚友。在牛津,莫里斯成为深受理想化的中世纪审美思潮影响下的大学生圈子里的一员。也是在那儿,他开始作诗,并深深得益于丁尼生、济慈、勃朗宁等人的作品,乔叟尤其受到他的喜爱。

1855 年莫里斯和伯恩琼斯两人走遍法国北方,游览那儿的哥特式大教堂。两人都被深深打动,决定放弃学业投身艺术。这一年末,莫里斯离开了牛津。

1856 年,莫里斯在 G. E. 大街的建筑事务所工作,在那儿他遇见了菲利普·韦伯,这是他的又一个挚友和合作伙伴。

1860 年莫里斯委托菲利普·韦伯为自己在伦敦南部设计建造了著名的“红屋”。莫里斯和他的朋友、熟人们一道依据中世纪的风格装修了这所房子,制作了全部的家具、设计了玻璃嵌花窗、绘制了壁画、编织了挂毯等,从中得到了不少的乐趣。

随着“红屋”的落成,莫里斯和伙伴们一起于 1861 年成立了莫里斯商行,其业务包括壁饰、木雕、彩色镶嵌玻璃、金属制品、家具、绣品的设计制作。工作方式遵循久已弃置的工艺法则,这些法则曾在中世纪艺术中占据主导地位:由工艺家掌控其作品自始至终的全过程——构思、设计到成型。

莫里斯设计的墙纸最为世人称道,其纹理为交缠在一起的树木与花鸟。韦伯设计了大部分的家具、金属制品和花砖。彩色镶嵌玻璃方面,莫里斯通常设计背景花纹而伯恩琼斯绘制人物,罗塞蒂和福特·马多克斯·布朗也参与到设计中来。伯恩琼斯在织锦挂毯的设计中也和莫里斯合作,他绘制了大量的花砖图案,同时还为凯姆阔特出版社(该社由莫里斯在 1891 年创立)绘制书籍插图。莫里斯被称为“第一个以艺术家的眼光来看待实用印刷工艺的人”,凯姆阔

特出版社最重要的出版物为乔叟的作品集,被称作自文艺复兴以来最美观的书籍。这本书的版式与边饰由莫里斯设计,配有伯恩琼斯绘制的 87 幅插图。其他为凯姆阔特出版社进行设计的艺术家包括 C. M. 吉尔、阿瑟·盖斯金和 E. H. 律欧,他们都来自伯明翰艺术学院。一般来讲,这些来自伯明翰的插图设计家在很大程度上都受到莫里斯出品的书籍的影响。

第 2 课 工艺美术风格

在你的住宅里不要有一件物品是你不知其用途,或认为它是不具有美感的。

——威廉·莫里斯《生活之美》1880

工艺美术风格的核心是简朴。建筑师、设计师、制造商和消费者追求简朴是因为它使环境实用和洁净。内嵌式的家具诸如碗碟柜等以及大的高背长椅都颇为普及。

家居视野中的简洁创造出一种宁静的氛围。这是通过仔细考究比例、各种细节以及去除繁杂而获得的。沃依赛认为住宅内的地板铺设应保持一致。他还建议窗帘应为同等宽度的材料制作,并给出诸多细节,比如窗帘环的数目以及包边的宽度等。工艺美术运动时期兼作家具和金属制品的建筑师,例如欧内斯特·吉姆森等人,能够为居家创建一种简单而统一的风貌。

对于威廉·莫里斯和工艺美术运动而言,自然是一切图案的源泉。源于自然界的灵感,“大地的面容”,是其品质升华的途径。植物和花朵所具有的自然韵律与纹样映射出一种纯净的思路。欧洲大陆上的新艺术运动对于自然形态的扭曲,使工艺美术风格的设计师激愤不已。

工艺美术运动时期的居家的一个重要部分是花园。它常被设置为一系列户外空间,当人离开住宅愈行愈远时,这些空间也变得更原始和更接近自然。

象征主义在工艺美术风格中也占有重要地位。心形纹样所代表的友谊这一主题,或者帆船所象征的驶向未知人生旅途的主题在工艺美术运动时期的作品中一再有规律地重复。

工艺美术运动远不仅仅是一种风格,它有一种强烈的社会感与道德感。

莫里斯式的设计方法,其巨大的优势和魅力在于,它既切合于简洁朴素,也切合于光艳夺目。

——沃尔特·克瑞恩《英国装饰艺术的复兴》1911

工艺美术风格中所谓的光艳夺目源于:

1) 对于装饰艺术的激情。工艺美术运动时期颇有影响力的建筑师,比如亨利·威尔森强调了工艺在建筑中的重要性。他所设计的金属制品和首饰,例如在 1907 年至 1910 年间设计的双面悬垂挂件,在色彩、纹理和雕饰方面极为富丽。

2) 对于制造工艺的热爱。沃依赛认为,为自己制作某件物品,或了解那个为你制作物品的人,将使你的欣赏水准在情感方面更上一层楼。

3) 尝试不同材料和新技术的兴趣。工艺美术运动时期的设计师比如约翰·保罗·库珀,

运用新奇的材料如石膏粉(一种灰泥与黏胶的混合物)发展了一种与众不同的风格。他所设计的鲨鱼皮配银饰的盒子最为著称。

第3课 装饰艺术

——威廉·莫里斯发表的演说摘选(1877年12月4日)

我期望在今后,在下一一次讲座中,能够高兴地向诸位呈现有关装饰艺术的历史性回顾,我得承认,如果一开始就和诸位谈论有关这一崇高行业的历史这一话题,将会使我更感兴奋。然而,在接下去的第三场讲演中我还要谈到当今我们自己在装饰实践中的诸多作为这一话题。如果我不能够让诸位了解我对于装饰艺术的本质、范畴、它们在当代的依存条件,以及将来的前景等的想法,我就会把自己放到一个错误的位置上,带来困惑,或者说带来更多的辩解(而纠缠不清)。

当谈到装饰艺术的本质和范畴时,我得说,尽管我将对此话题的细枝末节做深入探讨,我却并不想过多地牵涉建筑这类大艺术,更不想牵涉通常所说的雕塑和绘画这类大艺术。甚者,我在自己的头脑中无法将它们与装饰艺术这一所谓次要的门类分割开来,而且我得说:只是在近代,在生活条件变得错综复杂的情况下,这些艺术门类才彼此脱离。而且我坚持认为,当它们彼此脱离之后,就艺术整体而言产生了弊病:所谓次要的门类变得微不足道,变得机械刻板,变得愚钝笨拙,无法抵御时尚或者说欺人之举强加于其上的变更;同时,所谓的大艺术,就算它们在某一时期曾由伟大的头脑与灵巧的双手所操持,就算它们不曾依赖小艺术的帮助,就算它们彼此也是互不相干,如今它们也的确是丧失了广受欢迎的尊贵地位,成为毫无意义的摆阔场合的附属品,或者说成为若干富有而闲适的阔人的消遣。

然而,我的职责并不是对诸位谈论建筑、雕塑和绘画。从其狭义范围上讲,既然这些主流艺术,这些更富于才智的艺术,在如今这个时代已经与装饰(从狭义上讲)相分离。我认为这是最不幸的事情。我们的话题是艺术的重大构成部分,是人类在各个时期或多或少凭借努力来用以美化日常生活的各种手段:一个宽泛的话题,一个崇高的行业;同时也是世界历史的一个主要部分,一个研习世界历史的重要工具。

这的确是一个崇高的行业,包括房屋建造、漆绘、粗细木工、铁艺、陶艺以及玻璃吹制、编织,等等。从普遍的意义上讲,这是对于公众而言最为重要的艺术组成部分,而我们至多只以手艺视之。的确,在绝大多数场合,我们对这些点缀物如此习以为常,就好像它们是自己生长出来的。我们对于它们,并不比我们对于用来引火的木棍上的苔藓投入更多的注意力。更糟糕的事情还更多!如果存在某种装饰,或者某种类似于装饰的东西,那么它就必须具备某种用途或者某种意义。因为,这算说到点子上了,人类的双手所创造的一切都具备某种形式,它要么美丽要么丑陋;美丽,如果与大自然保持一致并有助于自然;丑陋,如果与大自然不调和并冒犯了自然;这一点不能有异议。而我们,就自身而言不管是繁忙还是呆滞,是充满渴求还是心情抑郁,当我们注视那些习以为常的物品的多种多样的形态时,我们的眼睛多么易于迟钝。装饰的主要用途就得让我们迟钝的感觉变得敏锐起来。这发展到极致就带来种种绮丽花纹、奇妙造型和人类长久以来的种种乐趣:形态及其繁杂美妙的特性并不一定要模拟自然,而是在自

然之道的引导之下按照自然界万物被创造的方式由手工艺人的双手来制作,直至那片织物、那只杯子或者那件刀具,看起来自然而且可爱,正如那绿野、河岸、山崖一般。

第4课 包豪斯——新人类,新技术

包豪斯,德国的一个在建筑与工艺方面推行实验与教学活动的机构,于1919年在魏玛成立,其创始人沃尔特·格罗比乌斯。20年代中期该校迁往德绍,入驻一座由格罗比乌斯设计的风格相当摩登的大厦。新的包豪斯学院于1926年12月4日举行落成典礼。其教学大楼全由钢材与玻璃构成,它被认为是建筑上的惊世之作。

包豪斯成立的初衷与早先工艺与建筑的教学方法大相径庭。它的课程安排建立于最新的教学法的基础之上。理想的包豪斯模式以社会需求为准绳。艺术家必须意识到自身所承担的社会责任,另一方面,社会也必须能接纳艺术家并给予支持。

但是包豪斯首先在建筑与工业设计方面施加影响,以确保生产出在艺术、技术和实用性方面达到均衡的制品。学院包括制造建筑模型与产品模型的工场,开设的专业包括广告设计、舞台布置、摄影和印刷,等等。新造型主义和构成主义运动对于包豪斯的发展起到决定性的作用。教师中有像康定斯基和克利这样的大师。

令人吃惊的目标

基于包豪斯在魏玛时期所积累的经验,格罗比乌斯在1925年就其起点的核心思路做了概括:

“包豪斯希望在房屋建设的方方面面,从单一的制品到完整的住宅,提供切实的服务。我们确信房屋及其附属的制品是紧密相关的。包豪斯试图通过理论与实践两方面的系统进程来对每件物品做出推断,找到适合其功能的合理形式——这涉及造型、技术与经济等领域。”

这样一来,包豪斯在其教育性质的工场中将理论与实践结合起来。至于教师们,也就是包豪斯的大师们,格罗比乌斯聘请了莱内尔·法宁格、瓦西里·康定斯基、保罗·克利、约翰内斯·伊顿和拉兹洛·莫霍伊-纳吉等人。

预备课程是最重要的

在所有学生必须接受的基础教育中最引人注目的是所谓的预备课程。关于预备课程的构想与教学方法是瑞士画家约翰内斯·伊顿引入包豪斯的。匈牙利人拉兹洛·莫霍伊-纳吉和德国人约瑟夫·阿尔伯斯将其进一步发展。只有通过预备课程后,学生才能在工场中从事专业研究。

基础教育中还包括一些注重于图形问题的必修课,比如由保罗·克利和瓦西里·康定斯基上的一些课程。模特写生也属于基础教育。包豪斯有关预备课程的做法被世界范围内的设计学校所采用。

以往大师们的作品被进行分析,它们的结构、组合、色彩以及光的运用都被做了客观的研究。关于色彩的研究卓有成效。伊顿的色彩理论建立在物理学和心理学的基礎之上,是一位

敏感的艺术家的理解。其中最关键的部分是有关互补与对比的效果,在这些方面,伊顿的学说至今仍有可资借鉴之处。

自身的职责

预备课程的设置是为了去除各专业的局限性。通过预备课程后,学生们可以选择自己的主攻方向。他们可以选择要进入哪个工场。通过这种方式,可以让学生就自身能力来选择最佳起点。同时,也能够让他们针对自身特点来进行某些方面的强化,能够让他们发展个人的技能,并针对自己的作品来做出变革性的调整。应该说,去除专业局限和突出专业技能并不矛盾。包豪斯教学体系在各种社会知识、技术知识和系统化的基础知识的基础上提供了实践机会。

基本知识的专业化使学生在投入生产实践中时不必冒风险。他们能以灵活的方式来顺应技术与社会方面的变革。同时,学生有必要对自己的学习以及职业技能的发展负起责任。

面临的问题

新式艺术教育要获得普遍的认可并不容易。从一开始就有政治压力。格罗比乌斯于1928年离开了包豪斯的领导职位。他的继任者是瑞士建筑师汉斯·迈耶。他以相当的气势推动了设计培训中科学成分的发展。但是,由于包豪斯内部的政见分歧,迈耶的领导是不成功的。他于1930年离职。

德国建筑师路德维格·密斯·凡·德·罗应邀来当院长。他被迫对教学计划做了削减。实践性的工作减少了。包豪斯趋向于成为一类“职业大学”,它开始丧失其无所不包的优异特性,正是这一特性使包豪斯曾经那样出色。职业课目的培训主导了教育的初始阶段。这种趋势愈演愈烈,直至密斯·凡·德·罗于1932年将这所学校变为设立于柏林的一所私人研究机构。

工作在继续

在20年代,包豪斯的影响就波及德国之外。它的重要性可能在美国最为突出。

为了严格评价包豪斯的理念及其影响,1960年在达姆施塔特建立了档案文件与博物馆,1971年又迁到柏林西区。1986年有人倡议于德绍成立一所新的、独立的包豪斯学院。新的包豪斯从生态学的角度来看待艺术与技术。它与德绍的居民合作展开环境与居住等相关问题的研究。通过德国的统一,包豪斯重又向欧洲的其他部分以及新世界打开了窗口。

第5课 包豪斯的预备课程

预备课程,作为包豪斯基本教育手段的一部分,是由约翰内斯·伊顿发展起来的,在其离职后又由其他人接替。预备课程被放在别的课程之前,目的在于使学生了解材料特性、构成和色彩。

他的主要观点在于必须识别与创造在极富变化的造型和材料中所蕴含的对比性,由此来说明两种元素的互补性。伊顿认为,深色与浅色的对比就是最富价值与表现力的创造手段之一。关于这种对比性的研究体现于各种极为不同的层次,例如体现在自然材料及其纹理方面,

或者也体现在自由塑形领域。

对于材料的关注更为直接深入,其间须用图解表达相互对比的材料特性,同时在三维构架上予以物理性能上的体会。通过这些,学生得以熟悉不同的工作用材。

抽象造型元素的特性在其类别研究中加入测试。伊顿视圆形富于运动的意味,正方形表示静止状态,而三角形蕴含着强烈的方向对比。这些特性要么在绘图中得以强化,要么能通过特定的选择部署来抵消。

自然特性研究试图通过“音值与特性”来理解物体,目的在于尽可能精确地以绘图方式对其加以重现,源于自然或者源于记忆。这类研究基于对物体的内在体验。这些表述方式常常以惊人的精确性来对原型的物质特性加以定义。伴随着关于对比、形态与色彩的调查研究,这种“古典大师作品分析”强化了对于形态、色彩和艺术作品原动力的情感体验。

约翰内斯·伊顿离开包豪斯之后,预备课程被一分为二:莫霍伊—纳吉承担了更富于理论性的部分,约瑟夫·阿尔伯斯则负责实践部分。

莫霍伊—纳吉的预备课程基于三个关注点。首先,学生要学会综合各种元素,使其符合预期的设想。这体现于某种称作触觉板的东西,其作用在于触觉的训练。这些板上的材料以精密的标准加以组合。此外,从敏锐的感觉到基本认知记录,这些感觉度的数值都会填入一个“触觉图表”,作为个人体验的常规的可视化的呈现。

第二个关注点是关于区别合成与构成的练习。莫霍伊—纳吉认为合成是在大体成型的基础上再做进一步修饰(比如引入更为深化的元素)的过程中所能清晰定义的各部分间达成平衡。与此形成对照的是,基于对物质技术与精神内涵两者的联系做了周全预想所做的精确构成,其均衡性则会被最细微的改变而破坏。

莫霍伊—纳吉的课程中最为人所知的部分就是用来强化体量感并对构造方案精益求精的三维量度研究。在此,对于均衡性的研究尤其重要:简单的元素与材料以兼具可视性和真实性的均衡手段构造物体。其条件往往是不确定的,而这些(被构造的)物体也就相当脆弱。这也就是为什么它们中的大部分只以照片的形式为人所知。这些练习被设计来培养学生在视觉审美方面的基础能力,比如尺度与比例、静态与动态。此外,他们还将熟悉不同材料的性能,诸如重量、弹性、密度,等等。

尽管莫霍伊—纳吉颇为条理化,他的教学并不是绝对地基于理性思考。他本人常常关注创造过程中直觉的作用,并且强调将理性分析与不断变化的直觉所具备的能量相结合是绝对必要的。

第6课 包豪斯的工场

没有比细木工场更能勾画出包豪斯的公众形象了。起初由约翰内斯·伊顿担任指导,然后在1921年,沃尔特·格罗比乌斯成为造型方面的导师并将他所设计的建筑物中的部分家具在这个工场里付诸成型。

为1923年的包豪斯展览所设计的“Haus am Horn”,将最早也是最激进的“新生活”观念之一得以体现。同时,格罗比乌斯在为其总裁办公室作的家具设计中没有遵循传统的造型法则,而是创造了一种摩登的“Gesamtkunstwerk(合成艺术)”。这一展览首次呈现了明显遵照格罗比乌斯的基本信条而设计的家具,即每一构件都满足其实用功能,持久耐用、价格低廉,并且适于工业生产。布罗伊尔的格子椅似乎将格罗比乌斯的指导发挥到极致:有着令人愉悦的审美形态,对于功能作了透彻的分析,这个椅子塑型成为魏玛时期的包豪斯最著名的设计之一,并在当地以小批量的形式手工生产。

1925年在德绍,布罗伊尔此时已是可以自己做主的工场领班,凭借钢管的帮助,他可以将其激进的设计付诸实践。一系列的椅子被创造出来,利用这种新材料在技术上的潜力,将传统的椅子的造型观念做了简化,赋予其全新的外观,着重突出钢管表面的反光性能。这种家具成为一种新的生活方式的象征,并且是包豪斯在德绍时期新的定位典范。

1928年布罗伊尔离开后,工场的目标在新的引导方向下有所改变:体现典型的包豪斯理念的单件作品的制作被取材简单而尤其适于工业化生产的家具类设计所代替。汉斯·迈耶适时地提出了“以大众需求取代奢华需求”的口号。当时在包豪斯被采用的家具样式见证了这种变化:既然设计范围大大缩减,许多单件作品必须达到多功能的要求。这些设计刻意避免繁琐的审美式样,强化特殊材质的使用,规避任何手工艺的效果。

密斯·凡·德罗成为主管时,工场几近关闭,由于当时困难的经济状况,订单几乎没有。远在此之前,他就设计出他的著名的钢管椅和钢条制作的家具。正是这些作品的经典式的功能使其成为所谓的包豪斯家具:学生们确信自己需要这些作为样本来达到能够与密斯在建筑上的成就相媲美的实体构成作品。包豪斯的最后阶段以富于独特审美特性的样本而引人注目。

在早期包豪斯总体指导方针下,魏玛时期的金属工场起初在名义上是铸造金、银、铜器,以教导传统的金属工艺。

在早先的几年间,约翰内斯·伊顿是其艺术指导,而从1922年开始,直至1925年,富有经验的银器匠师克里斯汀·迭尔占据了主管工匠这一位置。学生们的作品显然地受到伊顿的教学的影响:在各种器皿和用具的生产中应主要考虑器型的自由塑造,同时兼顾通过经验得来的金属材料特性及相关的铸造工艺。1923年,拉兹洛·莫霍伊-纳吉成为工场的主管,其关注点被引导到更功能化的一面,形式缩减到只具备基本器型的黄铜、镀镍黄铜及银器被制作出来。这些器具实际上是为工业化系列生产而构思的,但只有单件的作品或手工制作的系列作品问世。

在这一时期,首个灯具模型问世,被命名为“包豪斯灯”。在德绍,更专业和范围更广的装备使更合乎理性的系列化器具的生产成为可能。早在1926年,金属工场就控制了新型包豪斯建筑在照明器具方面的设计与生产。在接下来的数年里,它日益成为新型照明器具的“设计实验室”,最终,当若干照明器具生产厂商将其设计投入系列化生产,它成为包豪斯最有影响力和最成功的工场之一。

第 7 课 雷蒙德·洛韦和他的设计

雷蒙德·洛韦(1893—1986)被称作“为美国塑型”的人。他的设计对于商品销售有很大的助益。洛韦漫长而多产的设计生涯持续了近 60 年。

洛韦于 1893 年出生于法国巴黎,他在那儿接受教育并获得工学学位。1919 年他移民到美国从事平面设计。在一生中的大部分时间里,他在这两个国家都有房产。

最初他从事的是橱窗设计,接着他作为时髦的插图家也还成功。直到 1929 年洛韦接受了他平生第一笔大业务,为盖斯特勒公司的复印机作更新设计。1930 年他创办了自己的公司,1944 年他和五个伙伴合作创建了雷蒙德·洛韦公司。

在他的一生中,洛韦公司为无数的私营企业以及政府部门工作。他的设计对于人工环境有着重大影响。他所设计的产品从汽车、船舶、飞机、建筑到牙刷、钢笔,范围极广。他还是很多公司包括可口可乐、泛美航空、壳牌石油、艾克松、国际商用机器、德国宝马、美国通用,以及美国国家航空航天局的顾问。

“如果两种产品在价格、功能与质量上无甚差别,那么外观好的那个将更畅销。”他验证了产品的外观审美与其功能一样都关系到产品的成功与否。“设计的目的是为了销售,”他说,“我所知道的最优美的曲线就是销售曲线。”

据估计,在他设计生涯的最高潮,超过 75% 的美国人每天或多或少都要与他设计的产品打交道。

可口可乐

雷蒙德·洛韦说:“可乐瓶是世界上最完美的包装。”

洛韦为可口可乐公司工作了数十年,设计了不少与可乐相关的产品,在 1954 年还重新设计著名的可乐瓶。他所设计的式样特别的标志、曲线优美的瓶子轮廓,使原来的外形更为精巧,侧影更为流畅,对新一代更有吸引力。

1947 年,他还设计了可口可乐的自动售货机,1951 年设计了其超级版本。

壳牌石油公司的标志

1967 年,壳牌公司请洛韦解决一个设计方面的问题——他们的徽标在远距离或灯光弱的情况下难以识别。现在广为使用的扇贝状的标志是由洛韦在 1971 年设计的。

设计和测试过程花了洛韦公司四年多的时间。其中一项测试包括将不同形态的扇贝原型挂在柱子上以便使附近机动车道上经过的司机能看到它们,接下来就是征求司机们的意见。

灰狗汽车

起初洛韦受灰狗公司之邀重新设计其标志。他说这家公司的标志看起来像条肥肥的杂种狗。于是,他创造了如今广为使用的更为瘦劲的标志。

以后,他又为灰狗公司设计了豪华长途旅游公共汽车。他和他的下属做出了足尺的实物模型,包括座椅和一个盥洗室。

斯多德巴克

1936年,洛韦成为斯多德巴克公司的外观顾问。他反对当时美国汽车界偏好铬合金与尾鳍式样的倾向,他把这类车称作“架着轮子的留声机”。

1953年,斯多德巴克公司当时的总裁保罗·霍夫曼委托雷蒙德·洛韦为“年轻的驾车一族”设计一种车型。这种被称为 starliner 的车就是“美国第一代的运动车”。

尽管通常将该车的设计荣誉归于洛韦,但实际上大部分设计工作是由罗伯特·E·伯克(1916—1996)完成的,他从1949年到1955年在印第安纳的绍斯班领导着这个与斯多德巴克公司合作的项目。

starliner 在外观上的创新之处表现在:

- 较当时通行的式样更长、更宽,也更低;
- 限制铬合金的使用;
- 前部倾斜;
- 散热器被隐藏起来。

在斯多德巴克公司倒闭之前,洛韦还设计了该公司的最后一款车,也就是1961至1962年间的 avanti(意大利语中是“先锋”的意思),圆滑的有着未来派风格的运动车型。斯多德巴克公司的新任总裁歇伍德·艾格伯特聘用洛韦来为该公司即将于1963年推出的新型号作些强化设计以吸引年轻顾客。洛韦答应了,尽管只有40天时间就要拿出完稿并做出成比例的模型。这款车获得了狂热的评价,但由于一系列制造方面的原因,公众不得不等待。1963年斯多德巴克公司倒闭了,直到1965年 avanti 公司成立后这款车才投产。洛韦的关键性指导意见包括:

- 将铬合金的使用减至最小;
- 去掉装饰性的嵌线;
- 强化楔形的侧面轮廓线;
- 突出长而向下倾斜的引擎罩;
- 减短车的后部并向下缩拢;
- 将仪表盘置于头顶,高于挡风玻璃,就像飞机驾驶舱一样;
- 在控制台上安装类似飞机使用的操作把手和控制杆;
- 仿照勒芒赛车那样,削减车的腰身部分;
- 引擎盖的设计采用离心式样;
- 在轮圈的开口采用类似太空舱的“返回大气层曲线”;
- 简约的圆形轮胎。

太空舱

洛韦自认为1967年到1973年间有关NASA的太空舱“可居住性”研究是他整个设计生涯中最重要的工作。

在一个扎实的设计团组的配合下,他提出了不少措施以满足宇航员于漫长的行程中在交际与隐私两方面的需求。他提出应增设一个用于观景的舷窗,这能让宇航员在太空中也可以看到地球。他还采取各种手段以应对失重特殊条件下的营养、卫生与生理排泄问题。

洛韦还作了一个三角形的餐桌,这样在三人小组中就不存在所谓的“头儿”。他感觉在一个三人小集团中重要的是,即使在无意中也不应该有谁对他人享有支配权。

雷蒙德·洛韦是美国工业设计学会的创立者和特别会员(他曾于1946年任主席)。他在1951年出版了自传,并于1979年撰写了《工业设计》一书。

第8课 阿契利·卡思提里奥尼

意大利建筑师和设计家阿契利·卡思提里奥尼生于1918年。在他52年的设计生涯中,他设计和参与设计了大约150种产品,包括灯具、坐凳、书架、电器开关、照相机、电话、吸尘器以及汽车座椅,等等。他的一些作品,例如Arco灯、Brera灯等,在许多博物馆的设计收藏品中列于突出位置。也许卡思提里奥尼这个名字算不上家喻户晓,但这些设计对于在家中使用它们的许多人来说却是再熟悉不过了。他的作品在应用美术史上有着强大的影响力并且使若干代人体会到什么是优良的设计,种种使设计成为20世纪人类创造力的集中体现之一的特性在这些作品中可一览无余。

卡思提里奥尼的两个哥哥在20世纪30年代末期毕业于米兰工学院建筑系,随即在米兰开办了自己的事务所。和当时的其他意大利建筑师的情形类似,由于大的建筑项目稀缺,所以他们不得不将精力集中到小规模的设计项目上来,诸如室内设计、展示设施安装、家具和物品设计等。二战结束后,阿契利以持证建筑师的身份加入了这个事务所。他们几兄弟共同设计的作品中所体现出的清晰明智的风格,在阿契利从1968年独立从业后至今的作品中仍表现得非常明显。

卡思提里奥尼的创造方法看起来十分清晰和富于逻辑性,仿佛正是某些设计教程的翻版。只有富于经验和技巧的设计师,才能跨越合乎情理的工作方法与漂亮的工作成果之间的差距。卡思提里奥尼的信条就是:“从草图开始。要抓住大的感觉。必须明确自己的目标并采用恰当的方法。”换句话讲,作为设计师,不可为前人的创造所束缚,要深刻理解自己创新或改良的缘由,并且对现有的物质技术条件要做到心中有数。针对每一个设计对象,设计师必须找出“基本的设计部件(Principal Design Component)”,然后在此基础上构建整个作品。

卡思提里奥尼喜欢探讨悖论,喜欢由此激发的智慧和感知力。例证之一就是他和比耶尔于1957年共同设计的Sella,转轴支柱配鞍状物的小凳,这一作品给他贴上了自相矛盾的“达达派”的标签,因为他把一件惯常的用具给弄成了让人匪夷所思的物件。Sella凳由自行车的皮制座板、铸铁管状的金属支撑物和一个半圆形的基座组成。当初的构想颇使人发笑,“当我使用投币电话时,我喜欢走来走去,当然我也喜欢坐着打,可又不是完全坐下来。”在这个例子中,其基本设计要素就是某种新型的行为,由此对产品的形式与功能的结合作出更进一步的推断,这往往就是卡思提里奥尼工作中的焦点。“我试图暗示种种不同的行

为方式,”他声称,其观点在于设计师必须理解现实中存在的需求并推断出尚未确定的“虚拟需求(virtual needs)”。而虚拟需求正是打开消费者主导的市场的手段。

他的思路往往源于种种日常事物,其座右铭之一就是“设计需要观察”。著名的 Arco 灯(1962)就是受了一种街灯的启发,其光源设于距离大理石灯座近 8 英尺的地方,看起来灯光好像是从天花板上投射下来的。而 Toio 灯(1962)则是源于汽车的前反光镜。对产品构想的灵感常常在他正从事另一件与此毫不相干的事情时降临。其思路也会因为获知科技方面的进步而激发,如采用超薄型荧光灯管的 Tubino 灯(1951)的诞生就是这样。

卡思提里奥尼将自己的设计成果做过分类。他认为像上述的 Sella 凳属于“成品的组合”,他的 Mezzadro 凳——由大批量生产的拖拉机座椅、弯曲的钢条和翼状螺杆组合而成——也归于此类。他所谓的“成品的组合”能够像活的生物一般发生进化:如 Mezzadro 凳所采用的部件随着拖拉机座椅的改进而升级换代了,但该作品给人的整体感觉并无改变。卡思提里奥尼的另一类作品属于“成品的再造”,也就是将传统的产品根据技术的发展与需求的改变而完善和改进。这包括户外用的 Cumano 咖啡桌(1979)、Spirale 垃圾盒(1971)、Comodo 床头桌,等等。还有极少的一类作品,他称之为“传情达意的物件”,如 1966 年设计的 RR126 音响设备,便被赋予了“眼睛”、可移动的“耳朵”和一张“嘴”。

理解卡思提里奥尼的设计历程最好是联系相关的文化氛围,他是这种文化氛围的产物,反过来他又为其形成尽一己之力。正如意大利著名的建筑与产品设计师马可·扎鲁索(Marco Zanuso)和埃多·索特萨斯(Ettore Sottsass)那样,使意大利设计形成世界级影响力的那种可遇而不可求的多种潮流的融汇,也使卡思提里奥尼深受其益。50 年代,意大利经历了一场“设计复兴”,部分是由于意大利文化植根于美术和手工艺传统,部分是由于二战造成的破坏使生活质量的提高有赖于新的设计与新的产品。看起来并无关联的文化、科技、经济诸因素协调运作以求重现生机。富于才干的设计师和野心勃勃、意图重振旧业并开拓新企业的生产厂商们相聚一堂。在家庭作坊的基础上建立起来的企业规模较小但工艺精细,这使他们敢于接受那些有风险的新式设计。这些厂家允许设计师自由支配其工艺技术和相关资源,还有战后在科技方面的突破创新等。在那一时期,设计师和厂商之间建立了持久和密切的联络,例如扎鲁索和布瑞维加(Brionvega,电视生产厂商)、索特萨斯和奥里维蒂(Olivetti,打字机和电脑厂商)、卡思提里奥尼和弗洛斯(Flos,照明设备厂商)等等的合作就是建立在相互理解、乐于沟通的基础之上的。

卡思提里奥尼常常说:“需要的是经常的、持久的设计实践,而不是什么设计风格。”他自己就热衷于深入理解设计对象,在分析所观察到的和想象中的需求的基础上,找出令人满意的解决方法。卡思提里奥尼向人们展示的是,虽然形态和功能是成功设计的主要因素,但并非一个设计师所考虑的全部。他的变通能力使他能够设计出风格多种多样的产品,其间始终贯穿着自己的设计方法与理念,明智而富于妙趣,生机勃勃而又朴素节制。

第 9 课 设计带来差异

摩托车一直是我多年来的喜好,它们所引发的情感和交通需求无关。相对于汽车来说,它

们更多地保留着工业化之初的那种机械部件外裸的原始形态。它们还让你联想起人们一度赖以代步的美骏良驹。摩托车的规模恰与动物类似,而这正使它们具备某种动物的品性:那沉重的启动力,那行驶中的迅疾,还有动物般的富于侵略性,这都是其驾驭者所认同的。这种种使摩托车驾驶者心旌摇荡的感情之源在于其所展现的丰富阅历和个人做派。

购买摩托车是一项带有感情因素的选择,因此其外观形貌在经验值的测评中举足轻重。汽车与摩托车的专栏作家彼得·艾根称之为“显摆要素”——行驶之余,人们会在摆放坐骑之处细细赏鉴其造型、外表、比例、材料乃至机械部件的细节。这是某种体验,视觉方面的体验——将带来持续的快感。

意大利的 DUCATIS、德国的 BMW、英国的 BSA、美国的 HARLEY 等品牌在这方面就颇有可圈可点之处,因为它们要么是在审美方面有多年的传统可遵循,要么有专一的设计师为其精心打造。而大多数日本产的摩托车,除了机械部件的精良和制造工艺的完善外,缺乏应有的魅力。艾根曾就某种“最佳档次”的日本运动车型评论说:“一旦停止行驶,日本车带给你的快感也就烟消云散。”

我认为这种现象纯粹是一个设计问题,是我们 MACHINEART 设计团队完全可以解决的。以日产的 KAWASAKI 车为基型,我们准备设计制造一种定义明确的高性能运动跑车,或者可称之为“绅士的坐骑”,一辆能使见过世面、经验丰富的摩托老手动情的产品。至少他得有 30 岁年纪,年收入在 4 万美元以上,向往富于异国情调的高性能的产品,同时还希望该产品具有宽大舒适的座位,舒适的驾驶姿势,可存放少量物品的空间和足够的安全保障。针对目前占据主流的昂贵的欧洲产摩托,我们要打入市场还必须降低成本。

我们提出三个目标:

- 1) 在这种大众化的日产摩托中着重强调机件的美——这最能打动摩托迷们——同时须严格遵循立体造型的原则。
- 2) 解决目前摩托车设计中普遍存在的“功能完备与舒适程度相冲突”的问题。
- 3) 向 KAWASAKI 厂商推荐这款有助于提高消费者兴趣和促进部件销售的设计。

基本设计理念的确立将决定其后的成败。我的第一张草图首先勾出的轮廓是一个拱起的圆弧,颇似旋转的前轮在水中激起的浪涛,这种形态经演变,喻示着被抑制的能量以及猛兽一跃而起时强健肌肉的张力。我的设计小组共有三人,除我外还包括:约格·希里弗尔,一位天才的雕塑家;布鲁思·斯卡迪里,一位耍弄塑料和钢板的魔术师。我们一起按通常的程序制作了黏土模型、石膏和橡胶铸模、玻璃纤维的主体以及不锈钢和铝制的部件。

当我们的 MK9 还仅仅是一个概念化的模型时,就决定绝不让它仅仅停留在实验用的层次上。和大多数的概念设计不同,我们拿出的样车功能完备并可以驾驶。它有后视镜,可以提供转向信号且外观良好。后视镜一般都放置在手把的上方,而 MK9 的后视镜则靠前,位置稍低并和仪表盘连成一体。这样一来,不仅从人机学的角度出发,减少了驾驶者的眼睛来回巡视所需的时间,而且它提供的视角是人的腰部后方,不会被前臂挡住。后视镜的双重功能还在于能够提供转向信号,它由轻盈的不锈钢管支撑,删繁去冗,简洁流畅。后部的转向信号设备和尾灯连为一体。

MK9 的设计还缩减了维修时拆去外部面板的时间。大多数的连接件都从外体挪走,这使

外轮廓更加清爽。较大的侧板和顶盖各自只需拧动 4 个螺栓就可拆卸。

舒适的车座备有防水、防尘、防污的纯 Cordura 尼龙坐垫，即使在炎夏也相当透气。车座环包住油箱以防止驾驶者的膝盖蹭伤油漆层，同时在车座上提时加强紧固性。“金属质地”的纤维质色彩模拟出未经上漆的金属部件的打磨效果。

MK9 的很多部件，比如脚踏、侧面支架等是铝制或不锈钢制的。大的、椭圆状的不锈钢排气管断面仿佛在大叫“强”，而引擎铸件和铝制部件则经磨砂和涂饰，显出自然的金属光泽，远胜油漆后的效果。糙面精整后的天然金属与有着浓厚光泽的珠光聚亚安酯涂层互为映照。

我认为我们已经证明，在现有的引擎与底座设施的基础上可以进行符合人机学原理且外观绚丽的包装，而且“高品位”不一定意味着高价格。一旦 MK9 投入大批量生产，其价格将定在 10 000 美元以下，和最棒的欧制摩托相比，具有相当的竞争力。

尽管这款摩托已具备“显摆因素”，但某种东西只能在行驶中体会：它绝不单单是各种零部件的组合。那椭圆排气管的高声律动，那如雕塑般的鲜亮的橘黄色车身，那金属部件在细节方面的自然观感，所有这一切综合起来，赋予其某种异国情调，远远超出其所包含的机械部件。它带来激情，带来快乐。而这正是设计的功效。

第 10 课 苏珊·卡尔——让麦金塔微笑的设计师

苏珊·卡尔的设计已成为计算机文化的一个主要组成部分。她是 2001 年克莱斯勒设计奖的获得者。卡尔的事务所设于旧金山，她设计的那些别致的图标、字体以及其他一些图形元素赋予早期的麦金塔电脑特色鲜明的外观。

聪明人为生活制订计划，但只有傻瓜才会指望一切事情都能按部就班。1979 年，卡尔获得纽约大学美术学博士学位并在费城的富兰克林研究院做了一段时间的平面设计后，她担任了旧金山博物馆的助理馆长。当时她的一位高中时代的旧友安迪·赫兹菲尔德，苹果公司麦金塔电脑项目的原始程序编写者之一，打电话来说公司正需要人来为一种创新“点击”技术设计比例均衡的字体与图标。这促使卡尔在苹果公司工作了三年并将她推到了这一平面设计中崭新领域的前沿。

和早期的计算机不同，麦金塔电脑的特点是采用“位映射”来显示图像，屏幕上的每个光点、每个像素都由一“位”电脑数据来控制。所要做的就是决定每一“位”的开闭情况。麦金塔的图标栅格含 30×30 个像素，共 900 个点。“我对每个点都小心在意，”卡尔说，“罗马人的砖瓦镶嵌工艺可以看作原始的位映射图形，中世纪的编织挂毯也是如此。”

她的图标采用明亮单纯的色彩。“有上百万种色彩可用并不意味着你都得把它们用上。”她说。

图标细节过多会使其在屏幕上显示的效果不甚清晰，但细节过少又会使图标的含义模糊。

“我绘制垃圾车、垃圾袋、塑料废物罐、铝制垃圾罐、编织垃圾篮甚至火焰的形状”，她说，意指“删除”图标的多个方案。“我认为好的图标更接近于交通标志而不是插图，应该用清晰、简

练和令人难忘的形式来表达意图。”

她并不把力气花在图标的易识别性上。她的目标是让图标更容易被人记住。“如果你告诉某人某个图标的含义而他一下就记住了,那么我得说这个图标是成功的。”她说,“某些图标是好设计的,因为它们表达的是名词,比如日历;但动词就难以表达了。undo(撤销)尤其难以表达,我为此花费了数年时间。”

苏珊·卡尔的崇拜对象是保罗·兰德,这位了不起的平面设计师创造了美国商用机器公司和美国联合包裹快递服务公司的标志。尽管卡尔在更小的图像范围内工作,但看起来她为苹果的麦金塔电脑和微软的视窗软件所设计的屏幕图标可能比她那著名的崇拜对象所作的更令人感到亲近,也更有影响力。

她的目标就是帮助软件编制人员从整体上改善其产品的“观感”,从各个重叠窗口的边缘线到下拉菜单。

在吸引广大的非技术层面的使用者方面,麦金塔电脑树立了标准。每个软件设计人员很快就梦想着使自己的程序能像麦金塔电脑那样得到近乎宗教热般的推崇。

80年代中期,在总裁斯蒂夫·乔布斯被迫离开苹果公司后,苏珊也离开了苹果公司。自那以后她设计了数以百计的图标,包括大部分的视窗 3.0 的图标,这是微软首次成功地在 IBM 兼容机上试图复制苹果式的视觉感受。她甚至还设计了视窗系统附带的一些单人牌戏。

最近,因特网上的图形化万维网的发展使平面设计业得到新的激励。这样一来,苏珊比以往更忙。

今年春天,IBM 聘请她为即将在下个月推出的新版本的 OS/2 系统设计外观。尽管 IBM 承认在与微软的争斗中落了下风,但是该公司还是想给 OS/2 系统一个它向来所缺乏的迷人外观。

“尽管我们是技术上的领先者,但是人们真的认为 OS/2 系统使用起来没什么趣味,”OS/2 在世界范围内的品牌主管杰夫·霍华德说,“我们来找苏珊不仅因为她有着无可匹敌的声誉,还因为她有我们所需要的对于趣味性的感受。”

这种对于趣味性的感受成为苏珊的品牌。“她的作风就是非常在意自己所创造的是友好的观感,”设于加州红木城的 Netobjects 公司的信息规划部经理维克·扎德勒说。卡尔为该公司的网页设计程序 Fusion 设计了外观。

“我情愿工作而不是谈生意。”目前的工作中激发她的兴趣的是有机会在迅速发展的手持设备领域提高单色小图标的表现能力,这对于电脑屏幕上那些更大、色彩更丰富的图形是一种补充。卡尔开始掌握一种独特的在最少量的像素范围内的点画法,致力于用可以理解的视觉语言来表达电脑命令。“我还是成天在摆弄点的开闭,而且总是在完善自己的剪裁技艺。”

第 11 课 对明信片的反思

如果你认为明信片只不过用以传达某种问候的话语,那么请再好好想想。明信片是正规

的营销工具——用以承载大量信息的小小广告牌。它们属于那种常被使用但很少被分析的营销中介——可以用来作为“询证法”的佳例。所谓询证法是就最基本的前提质疑,即做某事的目的、原因和方法。怎么应用呢?也就是回答三个问题。做某事的目的是什么?为什么要用现有的方法去做?我能用更有效的方法去完成此事吗?

使用明信片的目的是什么?

“来自某人的问候”以及点缀着大大小小的风景名胜照片的框架——这就是我将之与明信片相关联的信息——这种狭隘的观点需要加以扩展。实际上,一张3英寸半乘以5英寸的卡片的市场潜力是相当大的。你可以展示某个新产品的照片、一方新打造的展厅或某个你提供给客户的关键零部件。通过这种廉价的方式给客户送去一些手写的信息。在邮寄卡片的同时重复印上你在杂志上登载的广告可以双倍加深印象。发去一个暗示或预测信息,定下一个约会后紧跟着去一个电话。第一步就是给你的卡片定下一个明确的使命。

为什么要采用现有的方法?

为什么明信片设计成如今这个样子?是为了成本和联系的方便。首先,自从私人明信片在19世纪末被国会批准以来,它是将印制品传递到你所期望的人手中的最廉价的手段之一(截至目前,只需20美分或更少)。同时,因为一张标准明信片不可小于3.5英寸×5英寸,不可大于4.25英寸×6英寸,它便于处理、分类和投递。另外,明信片的设计加大了联系的机会。明信片的内容是显露在外的,被接收者拒绝拆看的可能性就被消除了。但询证思维还要质疑现有的惯例。例如,如果考虑效果胜过考虑成本,你可能会打破惯例而多花几美分(花费32美分或更少)来投递一张6.125英寸×11.5英寸的明信片,这种尺寸更能引起注意。通过分析现有的方法你可以了解预定的结论是否适合你,如果不适合,则要采用更新更独特的策略。

我能采用最为有效的办法吗?

明确了你的目标和策略后,面临的挑战就是有效地加以实行。假设你有一长列名单,包括数百名你想与之建立联系的对象。你可以采用散击方式,接连在当地媒介上发布一系列的广告指望这些人看到。或者你在查明这些人的情况后印刷若干邮政明信片,每张都突出某个与你做生意往来的好处,每月发去一张,连续发六个月。哪种方法更有效?常规思路会认为广告更有效,但询证思维会挑动你去采用新的方法。让我们来点头脑风暴吧。从明信片的主意开始,用什么、为什么、怎么样来产生你自己的变革。

1. 在尺寸上作分割布局

一旦你超出4.25英寸×6英寸的最大标准尺寸,你可以享用6.125英寸×11.5英寸的特大尺寸带来的好处。你需要多花些钱来投递,但这一超常尺寸允许更富戏剧性的画面和更细致的信息。这样的一张卡片通常只有一面套印——你可以将彩色印在这一面,另一面没有套印的只能印黑白的内容。这就使得你能在色彩效果和预算限制间求取平衡。

2. 要求回应

每件好的营销品都需唤起行动。为什么不要求你的收件人当场作出回应?这张卡片有两个作用,首先是寻求某些调查信息。“我们该怎么做”这半被分离开来并以商业答复的形式回复给发件人。另一半,也就是标着“将此卡片放置在您的电话机旁”的那部分,是让客户记住公司名称的途径。这种双卡形式的明信片的邮资要高一些,但这些多花的钱是很值得的。

3. 版面布局

你可以从老式的带有图画의明信片의风格中受益。这种设计可以使明信片达到预期的效果,它可以让一张餐馆의告示看起来像博物馆中的纪念品。一面印有印象派画家莫奈의画作,另一面则用优雅의字体发布信息。

4. 建立联系

直邮品之所以都采用印刷字体和图案是因为还在不久前,信件和邮卡大都是手书的——有趣的字体和图画看起来与众不同。现在情况却相反了,你是否会对手书的信息特别关注?建议你印刷这样一些卡片,能让你用潦草의字体写下使客户产生印象的信息。

5. 做成票据的形式

如果你将一张明信片变成一张折价券或某个活动的入场券,你会大大提高客户作出反应的可能性。你发出的信息是十分明显的——带着卡片来就能得到一定的折扣。这张卡片的设计看起来像是用多种色彩印刷的吧?其实不是。它是用了同一色彩的几种不同的色度——在预算很紧的情况下不失为务实的解决方法。

6. 营造某种神秘氛围

你可能在广告牌上见识过这种技巧——不同的片断分次张贴,直到某一天,你经过的时候才知晓全部底细。

用一系列的明信片也可以制造某种神秘性。你只需将成品分割为拼图式的方块,再依次将其分发出去。在大多数情况下,如果你将不同的设计同时付印,明信片的印刷成本会大大下降。——你会惊讶地发现这种构想是相当实际的。

第 12 课 整体化的品牌策划

不管喜欢与否,你的经营机构及其销售的产品或者服务,均有商业品牌。当你的客户头一次听到你们的声音、浏览你们的手册,或者链接到你们的网站时,品牌就集中体现了他们所获得的印象。如果你不能严肃地对待品牌策划,就等于放弃一个关键性的营销难点,从而丧失商机。

确立品牌背后的理念

广告业的先驱大卫·奥基维曾将品牌看作“产品的个性体现……包括名称、包装、价格以及营销风格,最主要的是,产品自身的基本属性。”你本人的个性对于你的日常生活有多重要?那么品牌对于你的事业也是如此。

相对于机构本身而言,品牌更多地涉及所提供的产品或服务。客户购买产品或服务是因为它们能带来实惠——能够解决某个问题,节省时间或金钱,对他们的意见或信仰给予支持,给他们的感官带来愉悦,等等。他们惠顾某个特定的商家是因为在宽泛的商品供应市场上它的价格最佳,它的服务更好,它的声誉出众,等等。

创制一个新品牌,或者使现有品牌进一步充实的头一步,就是给上述实惠作明确定义。它们必须体现该机构的本质所在——所有行销措施和广告战略必须包含的基本要素。这个给出明确定义的过程是品牌策划中概念化的一面,但是我要关注的是其另一面,即视觉化的一面。

逐步形成一套视觉调制盘

用以呈现品牌理念的视觉要素,我称之为视觉调制盘。它包括所有你常用的基本设计要素——标志、绘画作品、照片、专用色。所有这些的组合,就产生一个将你们的机构与其他机构区别开来的形象。一旦这个调制盘得以创建,所有相关人员均可以此作为依据来创建某个既独特又持久的商业品牌。

需要创建你自己的视觉调制盘吗?如果你不是以设计为职业,那么这个问题就很关键。我的信念是只做你自己感觉舒服的事情。比方说,你觉得与其借助他人的才能还不如你亲自动手,那你就创建一套自己的调制盘吧。另一方面,如果你不乐于自己设计标志、挑选配套的字体或者选择合适的色彩,也不想学习相关的知识,那么你可以跳过这些,直接去请教专业人士。

请记住:在具备强大说服力的信息和强烈视觉冲击力的调制体系逐步成型的过程中,不要吝惜时间或金钱。我见过无数这样的例子,为了某个品牌的宣传,商家情愿在印刷、广告占位及销售人员方面投入不计其数的财力,但是在品牌的创意方面却无所作为。

开始时就要确定结局

在开始时就要确定,你希望人们如何来看待你们的产品、服务或者说动机。比如说,一家户外运动用具厂商和一家簿记用品厂商所希望的形象完全不同——自然放松的姿态与严谨有序的风格形成对比。研究一下你的对手正在推广的品牌,读一读他们的广告与营销材料,看一看他们的网站,以及在其他地方的类似企业是如何树立自身形象的。

请记住,将焦点集中到你们的产品或者服务上,而不是你们的企业上。我这么说的意思是,一个销售仿古家具的厂家也许具备技术精良的设备和管理先进的机制,但它传达的信息和它的形象必须集中反映其仿古风格。

如果你们的产品或者服务极为别致,那么就拿出大的气概来——推出迥异于他人的品牌。我敢说我们更熟悉 Doritos 和 Tropicana 橙汁那独特的品牌,远胜于之前的 Pepsico。

部件的组装

从某个标志和某个字体入手。在你创建的视觉调制盘中,标志是基本要素,这是很典型的情况。如果你们的印鉴、产品的包装、手册、文具等都包含这个标志,那么以其为视觉重心是顺理成章的事情。

一旦将标志定位,我就为其选择某个配套的字体,将它和某个图例相搭配。上好的美术作品和照片更能传达某种难以言表的東西——它们创造某种情调,阐释某个理念、显现某种惠利,或者向人们显示方位及产品。

挑选色彩

最后你得挑选一套色彩组合以贯穿所有的客户材料。任何一套配制体系的选择过程都是这样——先设计标志,挑选主导字体,选择一些照片,一组相关门类的图片,最后敲定两三种基本色。

创建调制体系并始终如一

如果你给出的信息和视觉风格奏效,就请保持下去。很多时候情形往往是这样,客户对长期使用的某个品牌感到厌烦,或者新接手的经营者为了有所改变而强作改变。尽管你是每天都看到自己的品牌形象,但你的客户并不如此。他们需要在长时间内听、读和看到某个固定的信息,以确保你们的品牌策划能最大限度地奏效。

第 13 课 混合匹配式小册子

想为特定的市场或客户量身定做宣传小册子吗?曾否想过可以魔幻般地插入新的产品或服务项目而无须重印?在预算相当有限的情况下取得资金富足时才能有的效果?本文介绍的设计方法可以达到上述一切目的并且任何人都可掌握。

这种设计形式是微型便携式折叠册子和一系列廉价的插页——我称之为混合匹配式小册子。如何使用?设想这样一个画面:某位律师既为企业也为个人提供服务——这是两种完全不同的受众。分别为两种可能存在的情况定制特别的册页内容,而不是为两类客户编制某种通用的册子。个人客户在常规内容之外还得到分别讲述与之相关的如家庭终结、不动产规划以及税务纠纷等内容的插页,企业客户则在常规内容之外还会得到与经营相关的一系列插页。

或者,设想你是一位代理五家不同公司产品的经销商,你会怎么做?编制一份讲述你自己公司以及分别介绍五类产品的混合匹配式插页,你就可以将杂乱的局面转为固定统一的形态。

在任一种情况下,混合匹配的形式不仅节省了金钱和纸张——更重要的是:它使你能够定位于特殊的受众。下面的例子展示了某个旅行代理机构如何用这种思路来推出一套度假安排。

用袖珍式分栏折页来做宣传

这份尺寸为 4 英寸×9 英寸的分栏式折页给人印象深刻,它小到足以放入一个标准尺寸的 10 号商业信封里。至少有两种方式来使用它。首先在封套上设置大字标题来吸引注意力,然后在接下来的头一份插页中作出“回应”。如图所示,某个旅行代理机构为了回应封套大字标题“以梦幻形式开始的一次了不得的度假”,用了一份“如此安排”的插页。

另一种,也是更多样化的解决方法,就是在封套上印上你所在的组织机构的名称,可能的话,还有你们的标志。这样你的插页可以表达想要表达的任何东西。

一定要在封底或者装插页的套子上印上机构名称、所在街道和网页地址、电话与传真。你也可以在折页上留出插槽以便附上你的商业名片。

因为一般来讲用多种色彩来印制封套折页要比印制插页花费更多,我只用了 Pantone 色彩匹配系统中的一种色彩(白色确定为纸张的本色)。你也可以用全彩(四色分印)或针对底色较重的纸张只用一至两种色彩——一台商业打印机可以向你展示多种纸张(的效果)以供选择。你甚至可以将标志或文字凸印或贴箔镂刻于纸张表面。

挑选一台专用于印制折叠式印刷品的打印机——它们具备昂贵的硬模来切割出最终的折

叠册并有相关的设备来卷折和黏接这些册页。采购时要货比三家,因为折叠机的价格波动范围很大。

将所要叙述的内容分单页裁开

正如上面所描述的,头一份插页是对封面标题的回应。其余的插页则可设计成独立的样式。所有常规的营销原则都可用上——概括出主要特色并详细介绍其所带来的利益,明晰简要并促成具体的行动。

如图所示,这些插页是将一张标准的长 11 英寸、宽 8.5 英寸的目录单一分为三。这种方法的好处是任何一台四色制板的商业打印机均可印制,这样你的可选择方式就更多。

思路的进一步扩展

现在,在尽可能与你所处的情形相吻合的基础上再来详述我的想法:

1. 将每份插页看作独立的广告。
2. 将封套文字嵌入小的公司信头中。
3. 每月给可能的客户发一份新的插页,使你的大名始终出现在他眼前。
4. 在封面内侧印上公司的简介。
5. 设计一份表格用以下订单或做市场调研之用。
6. 附上一份明信片——你可以在上面印上一首歌。
7. 来上一张商业回复如何? 这样你的潜在顾客可以向你提出要求或登门拜访。
8. 如果你所要覆盖的内容甚多,可以考虑创建一份有着“固定”内容的多页袖珍册。当你增加新的产品或服务项目时,可以添加单独的插页,添加插页到一定的数目后,再来确定整份册页的重印。

第 14 课 五星级风水术

设计方案的形成往往来自特定风格的灵感启发,这种风格会引导建筑师和设计师在设计中遵循某种基调。

但是随着现代设计的日益全球化,方案的成型会受到多方面的影响,其结果可能是面目全新。

例如上海的凯悦大酒店的设计就受到三方面因素的影响:中国传统、西方装饰艺术和当代设计风格。从其外观设计到室内设计的细枝末节,都体现出对中国建筑传统及其变革的敬意。

这座酒店占据着金茂大厦的顶部 33 层,该大厦是上海金融和贸易中心地带的一个新的装饰风格的地标性质的建筑。

中国传统对于这座酒店的现代设计与技术起到了相得益彰的作用。

“这座建筑的设计灵感源于古代宝塔,并受到风水术的影响,特别是数字 8。”建筑师、凯

悦的项目经理保罗·迪维德说。

作为好运的象征,数字8的主题一再重复——大厦底平面分为8块向内收缩,总层数共88层——遵循着风水术的定律。

进入大厦后,六部高速电梯将人们从底层送到位于54层的酒店大厅。在47秒内经过50层的办公楼到达酒店的接待区域。

在接待区,透过一道双层的与天花板同高的玻璃幕墙,可以浏览黄浦江西岸的风景和以20世纪早期建筑为特色的外滩景区。

在公共大厅的下面一层,也就是第53层,该酒店众多酒吧中的两个即位于此。在钢琴吧,中国特色的设计要素,配上掺杂着玻璃碎屑和皮革线纹的墙体。Twist(螺旋)吧内有装饰着内发光的缟玛瑙面板和在纤维状灯体照耀下闪烁着的饮料展窗。

酒店的圆柱状中庭有33层楼高,起始于第56层楼,比接待厅高两层。

“我们想让中庭的设计反映出市区中心的特色,而不是一座典型的玻璃房体。”迪维德说。

通往客房的六部高速电梯位于透明的曲线状的围栏内,一侧连接环绕中庭外围的走廊。电梯的门与厢体是用玻璃做的,不论从其内部还是从中庭望去都有着闪闪发光的效果。

迪维德说,柱状中庭的曲线状突起提供了一种螺旋状的韵律,吸引着人们的视线。客房始于第58层。通常情况下,客房入口嵌于靠着过道的小型门厅中。

“将客房与中庭周边保持一定距离可以最大限度减少客房门口以及服务推车的可视度,这样看起来更静谧。”他说。

中庭穿越全部客房的所在楼层,这使得所有房间呈环状布列。楼板从八个方向分布开来,这样就使客房设计出现114种不同方案。这就造成规划实施的复杂性远远超过一个标准酒店的设计,但所有这些设计方案的主题都紧扣中国特色和21世纪风格。

设计者在设计每套房间时都优先关注这样一些方面:出入的方便、提供商务工作区域以及突出浴室特色。

设计灵活性的一个例子就是浴室空间的处理。设计师选择了在大理石台架上搭配玻璃的妆台和水盆。这使存放空间得以倍增。客人可直视梳妆台中的物件以节省时间。

浴室中大面积地安装了镜子以开阔空间。镜子和玻璃还用来反射自然光线,同时浅色大理石也使房间亮度增加。

浅色调的运用和突出玻璃材质也是为了与卧室、起居间里的中式家具作对比。这些传统风格的物件与现代式样的设计元素间有着互补的效应。

为了提供方便,可以同时从浴室和入口处接触到存放用的大衣橱,这是为了行李取用的便利。巨大的尺寸允许商务旅行者放入衣箱,悬挂提袋和衣服。

所有房间中都有包括双线电话、国际长途直拨电话、配有高速解调器线路的电脑数据接口和一个语音邮件信息系统在内的高科技便利设施。另外还配有接入因特网的交互式电视、遥控键盘和在线金融信息装置。

酒店还设有 24 小时营业的商务中心,配备技术管理员和电脑专家。

第 15 课 合 并

将两家公司并入同一座建筑物中,意味着传统和现代设计的结合。

沟通已成为当今各种商业事务中的关键词。办公环境日趋开敞,而建筑物也需设计得便于不同事务单位间的交流。

当医疗物品供应商詹森公司和西拉格制药公司进行业务上的合并时,如何营造工作环境以反映上述理念正是一个至关重要的问题。“詹森公司发出的指示是要将两个业务团体集中在一个场地工作。我们必须为他们的办公设施方面的融合作出安排以便使其尽可能高效地运转。”伍兹班格建筑与规划公司的约翰·弗林说。这个后来被称之为 Tandem 的项目还强调了该建筑物需突出这个机构能量充沛、富于创新精神的外在形象。

这个新的总部大楼兼研究开发中心也是詹森公司在世界范围内的第一座开敞式建筑物。“该公司想要在内部建立优良的流通渠道,因此采用开敞式样来设计办公空间和实验室是本质上的需求。”弗林说。

就新的总部设计而言,是一个新旧融合的尝试。原来的建筑已有 25 年历史,是座非标准尺寸的澳洲红砖楼房。以前它是詹森公司用来办公、制造、研究的地方,还兼作库房。

整个建筑物被粉刷一新并扩展到以前尺寸的两倍。

“整个区域的设计是要通过现存和新建的建筑物的对比来激发协同效应。”弗林说。

“现在的建筑物被保留下来以强烈突出其具有的充分的历史参照作用。经扩充后,一座具有同等设计感染力的现代建筑将代表公司的未来。”

伍兹班格建筑与规划公司与詹森公司密切配合来展开这个新区域的设计。一个清晰的导向就是新的楼舍必须反映出该机构正迈入 21 世纪的趋势,弗林说。

这一理念也正是詹森公司为什么将其总部从商业中心区迁移到北莱德写字楼区,这个悉尼市著名的企业密集的地方的原因。

“在这个高科技密集的环境里,公司有机会充分利用这一区域的科研氛围。这不仅将其与其他同类机构比邻而居,而且也将其推到科研前沿。”弗林说。

接待区是两座建筑的中心地带,此处提供入口通向办公区的各个部分。詹森公司和西拉格公司的销售与营销分支各自独立,但是两家公司的人力资源、行政与财务部门已化零为整。

这座大楼也包括各式各样的招待客户的会议厅。其中一个位于原来的楼房入口处,现在已被整饰一新成为一个典礼专用房。

“作为药品供应商,詹森公司的业务包括比如说接待一批批的医生,展示新产品。公司有足够的空间来举办这些聚会是很重要的。”弗林说。

在新旧两座建筑交界处是一个两层楼高的会议厅,它有一个玻璃盖似的顶部以引入大量光线。在外部,新的停车场已经建好。景观设施也在修建中。

“以前这里有大量的美丽的树林和灌木丛。这座建筑的扩充使原来花园损毁近半,因此展开来的景观设施用以保护剩下的另一半。”弗林说。

第 16 课 成功的店面设计

是什么促使一位购物者停住脚步,向某个店家张望,然后走进去并且购买一件商品? 如果这个购物者没有受到广告的影响,也没有在意店家的名字,那么他也许只是出于某种需求,或者说他产生了某种购物冲动,但在任一种情况下,店面的设计和货品的呈现方式一定是激发其购物的因素。店面的设计导致他停下来,施加注意力然后走进去。零售店的成败依赖于多种因素,包括成本、品质以及所售商品的吸引力。店面的方位、服务的品质、货品陈列和店面设计也很重要。但是很多成功的店家并不是在所有各方面都领先,他们的成功在于能够最大限度地获取购物者的正面响应。店面设计人员显然无法控制销售何种商品、服务的品质或者店面的方位,但是能够对货品的陈列作出决断(这有赖于客户的感受度以及设计者本人的创意能力的强弱),并且对于店面的设计负起责任。

一个店面设计师在遵循三个指导原则的情况下能够创建一个成功的零售设施:首先,和一位有见识的热心客户以及一位精益求精的营造商合作;其次,店面的创建必须突出商品;最后,店面的创建必须突出功能。头一条需设计师所服务的客户对于这个设计确实有兴趣或者他在设计师的引导下能够意识到自身参与其中的重要性。最佳的设计不是设计师想象的产物,而是针对了解商品及其营销状况的客户的需求的阐释。在第一次和这位客户碰头时,设计师应该详细地征询其意向,不仅就其对于店家功能方面的需求,而且还应征询其对于具体造型、店面氛围和装潢材质的意见。设计师和客户双方应为得到一个成功的店面设计方案而共同努力,既满足客户的需求,又经过设计师的精心规划。设计师还应尽早地从客户那儿得到一份营建预算表。没有现实的预算是无法进行完善的设计的。如果客户提供的预算低得不合情理,那么应当告诉他当前的营建成本并且要求他适当提高预算金额。同样,一位关于设计前期准备、投标、营建和进货的时间安排表需呈交给客户并敲定。在规划、预算和时间安排都搞定的情况下,设计师和客户可以就店面的设计达成初步的“意见一致”。当设计完成并拿出相关的图纸时,设计师和客户就必须挑选一位营建经理人或总的承包商来进行店面的施工。在挑选营建商时不应只看其给出的价格,还应看他在这个行当里的一贯表现(注意其对于细节的关注、施工的质量和满足客户需求的能力)。营建商必须理解设计意图,在预算出现问题时提供现实的解决方法,对下级承包商的施工品质提供监督,在预算额度内及时完成任务,能够和客户、设计师、采购中心职员和营建地官方人员高效地合作。

第二个指导原则要求设计师在创建店面时着力突出商品。毕竟,商品是店中最重要的因素,因此必须突出于其他因素之上。就像一幅好的绘画作品一样,商品必须以适当的方式陈列并配上合适的灯光照明。店面装潢的用材(即所有除商品之外的物质因素)在造型时要起到强

化作用而不是转移(注意力)。正如一幅现代主义的印刷品不可以用装饰华丽的巴洛克画框来装潢一样,现代的电器设备,由脆硬的机制金属和光滑的塑料部件构成,也不能用粗糙笨重的木料与镶嵌玻璃来装潢。两样物品都要用简洁的方式来装潢。店面的装饰设计也应考究细节,因为在细节方面过于贫乏也会转移对商品的注意力。店面的每一要素都要以商品为依准。商品可小可大,可廉价也可昂贵,可普通也可独特。这些特点应当在店面设计中得以体现。如果商品很小、昂贵且独特,如珠宝,那就应当将其放置到店面前端并像陈列艺术品那样进行展示。如果商品很大、低廉而且普通,比如布匹,那么可以放到离店面前端稍远的地方,以颜色或型号来进行分类,进行整体照明以最大限度地获取注意力。任何时候,购物者必须能够迅速地在不依赖图例说明的情况下就能分辨所销售的货品。购物者也应当能够在不看标价牌的情况下判别货物的价格。一位严格的设计师用以突出商品的工具就是灯光。如果灯光昏暗,再昂贵独特的商品也会显得普通。高度集中的灯光特别适于对那些独特的单件的商品进行照明,而经过适当扩散的荧光则适于突出那些成组的普通货物。

最后一个指导原则要求设计师创建店面时突出功能。应当在原材料(使用)、客流(通道)、安全措施和货品陈列诸方面作妥善设计,以求对顾客进行周到服务并保持店面的整体性。总之,店面装潢所使用的材料应该耐久、可清洁、易更新并且合乎时尚。尽管店面前堂、地板和柜台是遭受物理磨损最多的地方,但店面的其他那些顾客有可能涉及的区域也会受到磨损。通常店面租期为十年,这也就是原材料使用寿命的最小预期值。理想化一点,店面在租期的最后一天也应看起来像刚开张时一样美观。如果某种材料,如地毯,不能维持十年之久,就应该设计得使其易于更换。材料还应易清洗以方便店员维持其“崭新”面貌。材料应合乎租期那段时间内的时尚,这意味着设计师要从长计议,避开那些追赶风潮、转瞬即逝的流行趋势。最好是创造某种有激情的、别出心裁的造型,成功地突出商品,同时也保持时尚的外观。进入店面和店面内部的通道能自由地沿陈列架和销售柜展开。入口的设计要给人独特的感受。不管前堂是开放还是封闭,当顾客穿行其间时要觉得他正离开普通的商家而进入一家独特的店铺。这种在入口时得到区别对待的感觉越强烈,这家店铺得到赏识的程度越高。安全措施在设计最早阶段就应考虑以使其融入设计。视域线、安全镜和电子装置等不应过于显眼以致分散对货品的注意力或者给人一种“老大”的感觉。每家店面的货品销售规划都不一样,但总体来说,商品陈列的位置越易于让顾客伸手触及,那么被购买的可能性就越大。顾客喜欢触摸并且近距离查看有可能购买的商品。

如果一位能干的设计师能够遵循上述原则,就能达成一个成功的店面设计。虽然高品质的店面设计也许并不一定带来高额的销售值,但它确是将一家平庸的店铺变得既美观又兴旺的要素。一家好的零售店铺设计方案的秘诀在于由富于干劲的店家、设计师和营造商共同努力通过设计来销售商品,而不是销售设计本身。它使顾客在找寻并购买商品时更加方便。这做起来很容易也很难。

第 17 课 “舍瓦丽”风格

“舍瓦丽”风格出自非洲大草原的壮美风景,它充满激情地将粗糙原始的建筑结构与早期

欧洲探险者华美的装饰风格组合在一起。从树屋营地、茅草廊舍到野外露宿区,朴拙的色彩、花纹、图案与殖民地狩猎远征所特有的奢华享乐情调相得益彰。

“舍瓦丽”是斯瓦希里语中的一个单词,仅表示“旅行”或“远征”的意思,但它的内涵已远远超出其本义。它洋溢着异国情调,有着典型的非洲风味。“舍瓦丽”这个词在今天已成为浪漫非凡的象征;它使人联想到那些充满冒险精神、自由放纵的人物形象,正如1985年拍摄的、改编自卡伦·布里克森原著的电影《走出非洲》中,由梅丽尔·斯特里普和罗伯特·瑞德福所演绎的角色。

实际上,“舍瓦丽”于一百多年前就在栖身于南部和东部非洲的所谓殖民地精英人物中风行。由罗伯特·瑞德福饰演的丹尼斯·芬契·哈顿,传说中的“白人狩猎家”,就曾向随其远征的客人们许诺,会有高大宽敞的帐篷、崭新的被褥、即时的洗熨服务、滚热的浴池、冰凉的鸡尾酒、新鲜的烤面包,以及整洁桌台上的晚餐,配上水晶碗碟和银器,更还有陈年佳酿。须知他不过是按由来已久的传统行事罢了。

也许头一个想出远征狩猎这种消遣的人更多的是为了单纯的愉悦,而非寻求财富过程中所须经历的艰难险阻。这个人就是十九世纪的博物学者、英国殖民地军官威廉·康沃利斯·哈里斯上尉。1836年他发起了一次横穿南部非洲的探险,其目的只是为了观察和记录(通过绘图)远征队员们所目睹的野生动植物与自然景观。

哈里斯在印度的驻军食堂里受到时髦生活方式的熏陶,他向随从担保尽可能不让他们受缺衣少食之苦。他也还真是建立起一套至今仍在遵循的远征队规程:天一亮就起身喝茶并享用丰盛的早餐,在野外奔波劳碌,中午休憩于树荫下,傍晚回到营地则有美酒佳肴款待,随后在篝火旁点燃雪茄,畅饮波尔图酒,聆听远征狩猎的种种趣事。十九世纪晚期,伦道夫·丘吉尔爵士(温斯顿·丘吉尔的父亲)在当时的罗得西亚进行狩猎远征时把这套玩得更酷。他的聚宴有一大帮仆从侍候,整整一个马车队驮来他所认为的必需品——不仅仅有帐篷、寝具和桌椅,还有一架标准尺寸的钢琴,成箱的威士忌、杜松子酒、葡萄酒和上好的香槟。

如今的远征狩猎略有不同,由于修建起永久性的帐篷营地和山林小屋,对于大量搬运工和马车队之类的需求不再存在。今日非洲依然吸引着有冒险欲望的旅行者,他们想以早先那些探险者和博物学者的方式来体验野外生活,而他们只需在提供此类服务的场所预约就行。通过保留“舍瓦丽”的固有传统,借鉴早期建筑并采用相应的装饰风格,现代的住宿区就能营造出高度浪漫的“简朴生活”氛围并提供极为丰富的感官体验。

美国公众被“舍瓦丽”的神秘与浪漫所倾倒是在二十世纪早期,当时前总统泰奥罗·罗斯福前往非洲参与探险远征。初次尝试后,业主们遂采用这种令人兴奋的“舍瓦丽”格调来修饰住宅。“舍瓦丽”设计的主要组成部分就是天然质朴的材料配以醒目的色彩与图案。

天然的素材,比如植物啦,结实的木头家具啦,未经漂白的织物啦,对于营造“舍瓦丽”式的卧房颇为理想。找些真实的植物,如杂草、棕榈、仙人掌,或者绚丽的花朵来烘染非洲风格房间的鲜活氛围。家具要挑深色的、有异国风味的,设计须简单脱俗。素朴的织物如亚麻制品、棉制品、黄麻制品以及粗麻布都会添加丰富的纹理效果。

非洲的纺织品由于是手工绘制而以强烈的色彩和粗犷的图案为特色。这些充满活力的色彩和对比鲜明的图案常常扩展到墙面处理、家具装饰和表面抛光等方面。赤橙黄绿青蓝紫中

的任意一色对于“舍瓦丽”风格来说都是不错的选择,因为非洲风情就是多彩多姿。雨林和灌木丛奉献出炫目的具有宝石般光泽的绿草鲜花,丰富的中间色调如棕褐色、焦糖色和金色则传递着草原与沙漠的暖意。

英国殖民地的影响体现于(正如海明威风格的家居中可以找到的)优雅精致、漆黑闪亮的手工木器。想象一个房间,里面有一张支着蚊帐的、有四根帷柱的床,一个孟买样式的、配有脚爪型支撑柱的梳妆台,以及一张厚重的、深色木料打制的、精雕细刻的书桌……

用粗糙的、多节瘤的家具来装点一个非洲式木屋的阳台是再合适不过了。有缺陷的、不完美的、自己制作的饰物很切合主题并且添加一种真实可信的“舍瓦丽”格调。想象在居家环境里有这样一些点缀:餐室用磨亮的带毛边的厚板材装饰,沙发有着带节瘤的木腿并用皮绳将它们和帆布、粗麻布、或者几何纹样的编织软垫捆扎在一起。

由于装饰素材的来源多种多样,“舍瓦丽”风格的配制便成为兼容并收的愉快体验。要记住,在非洲,房间的摆设要尽可能少,以便在潮湿气候里空气得以流通,因此不要用过多的大件家具将房间塞得满满的。而且,当挑选布料和花样时,总是将各种饰物混合搭配成动物纹理、部落图案、旧陆风情等不同格调。结果将是奇幻般的谐调与浪漫!

第 18 课 木材的仆从

“我至多算是木材的仆从,试图将它的美与真传达出来。”

—— 维克多·克拉森

维克多·克拉森生长在曼尼托巴省乡下农场一个有十五人组成的大家庭里。他的童年记忆中最常出现的一幕就是:只要一干完家务活儿,他就飞奔到作坊里制作可以在后院池塘里玩耍的帆船。他很早就产生了对设计的热爱,十九岁时他到尼日利亚大学读书,在那儿,他对于雕塑的兴趣被激发起来。后来他回国并拿到滑铁卢大学的历史学学位,之后他在加拿大广播公司打工。接着,一个突变,他离职去参加了一场学生运动。由于极端自我并且固执己见,他甚至还为了狂热的信仰而在监狱里待了些时候。

这段喧嚣的日子之后,他很快就对木材这种介质产生了感觉。一天,和姐妹们在湖边散步时,他拣起漂浮的木头碎块并将它们随身带回多伦多。之后,当他将这些木块码放在桌子上时,它们魔幻般地变成一张迷人的、有着抽象意味的脸庞。这一神迹将维克多推入又一人生阶段,他的身心逐渐被木材所征服。

另一个重大的、改变生活的事件发生在几年以后,当时一位从巴塞罗那来的朋友向他介绍了著名的艺术家高迪的作品与观点。这拨动了维克多心灵深处的那根弦,他开始冒险尝试并最终用木材塑造出独具特色的、富于感性的有机形态。

这种艺术上的孜孜以求将他所获得的灵感与他所使用的材料融合起来。大多数的工匠是将木材作横向或纵向分割——这是使工具发挥作用的最简易的途径。维克多却热衷于开发一种不寻常的、开创性的新方法。他渴望“将木材回复到初始的有机形态以还其尊贵本性”,而这种渴求直接导致了这种新技艺的产生。

对于他的艺术还有其他一些影响,包括他对太极拳的终身修习。他学了三十年太极并教授这种运动。“它的平衡感、流动感和环状动态都强烈地影响了我的设计。”

在墨西哥生活期间,维克多结了婚并很快迁回了加拿大。由于还不能以专职从艺来谋生,他开始做木器以贴补家用。“我喜欢长久地与木材打交道,而且木匠技能的实用性使我脚踏实地。”他也开始做室内空间设计,以后又设计整栋住宅,不断寻找机会以挑战自己的想象力。

与维克多共事多年的木匠们不辞辛劳地通过技艺将他最富于挑战性的设计构想变为现实。“近二十年来,我们一起工作,而我的成功很大程度上归功于他们的精良技艺。我的合作伙伴们魔幻般的木工活儿赢得了各地工匠师傅们的尊敬。”

维克多还在从自然界的各种形态中获取灵感,还在尝试各种新的技艺。他仍是“维克多·克拉森集藏会”的良师益友,并且直接参与各种各样的委托定制项目。

第 19 课 变旧物为新潮

随着绿色设计日益盛行,“崭新”一词已不像以往那么有吸引力了。对那些喜欢将废旧物品重复利用但又回避低档消费的人来说,倒是可以在网上淘到不少好玩的、新潮的、有时还相当棒的东西。对它们的设计制作者来讲,某些废旧物品实在是太好了,以至于不能作为垃圾给扔掉。

以下列举若干变旧为新的公司。

MetaForm 工作室

MetaForm 工作室是卡德尔·哈密得和克里斯·兰道夫二人开的夫妻店,前者是建筑师和家具制作者,后者是位艺术家。

但公司用来维持生计的行当却是设计。一种由回收的汽车轮胎和不含甲醛的胶合板做成的摇椅已通过林业部门的认证,并成为流行的物件。

“外表和质地确有特殊之处,”哈密得评论道,轻轻敲击着这种被称为 ReTire 的摇椅,“人们会以为它是皮制的,他们对轮胎的这种用法颇感惊奇。”

哈密得说,用来做椅子的轮胎取自奥尔巴尼的某家公司,该公司试图重新利用这些轮胎并将它们切割成条。

这种椅子坐起来轻松舒适,对背部的支撑很好。

该摇椅价值 1200 美元。

Jay Sanders 公司

当杰·古萨姆特知道某座建筑将要拆除,他就会揣测这座建筑用的是什么木材。如果木料质量上乘且外形完好,他开设的 Jay Sanders 公司就会将其变为桌椅橱柜,甚至是内嵌式家具。

古萨姆特的团队和拆卸公司一起从旧的谷仓、住宅、工业设施里抢救木材。他们获取木材后将其进行清理,这个过程用古萨姆特的话讲,就是“让空气在板材间流通,这样即使有潮气,也不至于发霉。”

Jay Sanders 公司用这些抢救出来的木头制成桶形的边桌及其他一些家具。当这些木材终于干燥,他们会对其进行“全面检查”,以确保移除最后一颗钉子。然后他们将木材运到纽约州北部,在那儿,它们将改头换面。

这类家具制作的收益还不限于环保方面,古萨姆特说。“用传统的眼光看,这些木料已具备古董才有的古色古香。”

但这些用回收的木料做成的家具并不只是满足那些喜欢传统审美趣味的人——“用它们制作的现代家具看起来也是非常好呢”,古萨姆特说。

椅子的起价在 350 美元,边桌则是 300 美元。

单车家具设计公司

手头有一辆旧单车? 安迪·格莱格能将它变成一个咖啡桌,一把椅子,甚至一张沙发。他可能要添加某些附件,但你能从最终的产品中认出你的昔日坐骑来。

格莱格,一位艺术家和单车修理工,来自密歇根州马凯特市的一个工作室,从 1990 年起就开始将单车改制成家具。据他讲,三四年前他已把这项事业“不单纯当作一个买卖”来做。

现如今他的工作室里满是单车,被拆卸的程度各自不同,“成堆的滚轴和轮圈”,他说。

格莱格的机灵桌起价为 275 美元,椅子起价为 500 美元,吧凳起价为 425 美元。

佛蒙特州雪橇回收公司

托比·希拉克和雪橇打交道,更多的时候是作为技师而不是滑雪者。

他的佛蒙特州雪橇回收公司用雪橇来制作家具——椅子、吧凳、衣架和储物箱。

就职业而言,他本是一位拍卖师。他做这行缘于一位朋友,这位朋友为一家名为诺迪卡的滑雪设备供应商工作。他请希拉克用滑雪板设计某个物件可用来当作奖品。希拉克制作了一张(按他自己的描述)“拙劣”的长凳。

如今,他有一个仓库贮满成千的雪橇、雪板和滑雪杖。也许某一天这些物品会重新进入某个住宅或滑雪小屋,但用途却是全新的。

希拉克用的雪橇绝大多数来自生产厂商。很多都是顾客退回来的,或者本身有制造方面的缺陷,他说。

其他一些则来自销售商店和一般大众。他说,“人们会打来电话,‘哎呀,我的车库里有五副雪橇,愿意把它们送给你。’”

他的引人注目的设计有朴素的衣架,起价为 35 美元,吧凳每件起价为 165 美元,阿迪隆代克椅起价为 350 美元。

Loll 设计公司

明尼苏达州德卢斯市的 Loll 设计公司选择的介质为回收的高密度聚乙烯塑料。大多数

为消费者使用过的塑料——主要是牛奶壶,公司的 CEO 格里格·本森说。有一些是使用过的工业塑料,用来制作成 Emmet 户外沙发椅的材料就属于这一类。

Loll 设计公司得到的是加工为长宽为 4×8 英尺的板材,将其制成全天候使用的桌子、座椅、长凳、圆凳和软垫凳。

这种材料很耐用,不会褪色、腐烂和炸裂,本森说。它们不需要什么维护,而且,当然啦,是环保的。

“二次利用这种材料,而不是将它们作为垃圾掩埋,是更有益的做法。”本森说。

第 20 课 织物图案设计

18 世纪中期,随着庞培遗址的再现,一种新的对于古典建筑及相关设计的兴趣激发起欧洲那些建筑师、设计师、艺术家和工匠们的想象力。

模拟自然的花卉图形、巴洛克式的卷曲纹样、中国以及其他东方的式样在此之前十分盛行,此后则让位于纯粹古典的(欧式)设计风格。这种复古的影响持续到 19 世纪初,直至维多利亚时代早期。

在 19 世纪初,设计灵感的主要来源,依然是那些经典事物。拿破仑一世时期的建筑与家具样式更为粗放、厚重和富于男子气概。它们植根于古罗马时代的那些颇为自命不凡和地位举足轻重的宫殿与公共建筑。相对来讲更精妙一些的希腊式线条则不再受到青睐。

到 19 世纪中晚期,也就是维多利亚时代,这期间的装饰风格在英美几乎相同。家具饰物和建筑衬景的设计无所不有,囊括哥特式尖形拱弧、土耳其式样,以及法国路易十五时期曲里拐弯的洛可可样式的拙劣仿制品。只要是富于装饰性并且小巧玲珑的,都是可以接受的。色彩呢,要么是混沌暗淡,要么是红绿亮丽,直至大红大紫,这也导致该时代的另一称号——“紫红年代”。

纺织物和墙纸设计充斥着插满鲜花的巨型花瓶、宽大的花束、扭曲弯转的形态以及饰带、蝴蝶结、花边、贝壳(尤其是软体贝)、垂花饰等等诸如此类。宽条纹也很时兴。

当代的纺织物和墙纸设计可以看作对于以往流行样式的某种阐述,这种阐述更为简约或更为风格化,不论其灵感源于中国式样或经典(欧式)风格,或者巴洛克、洛可可等其他样式。

一旦你对以往各时段占主导地位的风格样式有所了解,你就可以巧妙地利用它们来使你的仿古家具及其附件富于当代特色,也就是说适当地运用源自传统设计的墙纸和纺织物式样,将其印制在新颖有趣的材料上并采用鲜艳夺目的色彩组合。

如今,很多厂商在制造墙纸和纺织物时采用相互搭配的统一设计。这对那些窗户太多的房间,或者形状不甚规则的通道,以及那些你想创造某种一体化视幻效果的地方,格外有利。某扇不需要的窗户可以很容易地自行消失,如果其垂挂帘幕和穿越而过的墙纸有着同样设计的话;垂挂帘幕将成为背景墙纸的一部分。这类搭配组合是值得留心的。

现代装饰格调的主要特点在于简约形态与色彩的应用。用以突出大面积单色墙面的可能是一幅印象派或抽象派的绘画作品、一件粗制的雕塑、一张土著面具、或投射到墙上的一个可变化的图案。色彩组合可能有时是一扇墙采用一种色彩而另外三扇墙采用另一种色彩(或者两扇墙是同一种色彩,而另外两扇墙又是一种色彩)。简约的形式、大而粗犷的造型、内置的隔柜与棚架、有趣的配色方案、巨大的窗户和戏剧化的户内照明都能突出与众不同的特色。

当代的纺织物与墙纸设计从几何形体到抽象图形无所不包,均在现代装饰领域占据应有的位置。如今,世界各地的织造机构继续从其丰富典藏中出品带有精美图案的各种织物,这使当今的织造图案爱好者得以尽享这些美妙设计。

第 21 课 印度纺织物的历史

印度有着丰富而多变的织物设计传统。印度织物的历史可以回溯到印度河谷文化。这一文明社会的人们用手纺棉线来织造外衣。在哈拉帕和摩亨左达罗的发掘已出土了若干家用物品(诸如骨制针和木制纺锤),充分说明那些手纺棉线是用以制作衣物的。在这些遗址上也发现了棉布的残片。

最初的关于印度织物的文学信息可以在《梨俱吠陀》中找到,该书提到了纺织。古代印度的史诗《摩诃婆罗多》与《罗摩衍那》也有关于那时多种多样的织造品的叙述。《罗摩衍那》谈到贵族着装的富丽样式以及平民与苦行者的朴素衣着。关于印度织物设计的充足凭证还可以从孔雀王朝和笈多王朝时期各种雕塑以及古代佛教手稿和壁画中获得。

印度和外部世界有着无数的贸易往来而印度的纺织品在古代世界亦曾相当流行。基督诞辰以来的早期若干个世纪里,印度丝绸在罗马颇为时兴。在埃及的古墓中也发现了源于古吉拉特的棉制品残片。在丝绸之路的全盛时期,印度的棉制织物也曾出口到中国。

丝绸纺织尤其是搭配金银细线的丝绸纺织,在印度是一项年代久远的传统。有两个范围较宽泛的丝绸种类,即由纯丝或棉与丝的混合物织成的丝绸,另一类则为配有金银线的扎丽丝绸。丝绸纺织中最重要的原料就是丝线,用它能更容易地制成美丽的纺织品,耐用、牢固、精细而光滑。

用于丝绸纺织的原丝要经过特殊处理。首先原丝要被绞捻,然后绞捻而成的细线要被绕在线轴上并检查其是否均匀圆润。这些纺线随后要经过漂白和“脱胶”处理,因为原丝成分中带有某种胶状物(丝胶)。去除这些杂质是为了更好地展现其光泽与柔软并便于染色。这一过程须极其小心,因为这些纤维会弱化或者受损。丝线在肥皂水中煮泡一段时间后就被送去染色。

色彩在丝绸织物中扮演着举足轻重的角色。丝绸那精细迷人的美丽有赖于色彩的协调一致。色彩在各类织物中就如同在绘画中一样,其作用被过多地与情调和诗意相关联。

红色——代表着爱

黄色——代表着稚嫩的花朵、南风和蜂群

靛青——象征克利须那神,其形象被比作一团积雨云

藏红花色——土地的色彩,代表着修行者、游吟歌手、预言家和隐居的诗人

早先,在织品中使用植物染料。这类染料产生的色彩牢固持久,能经历一代人的使用后依然保持鲜艳美丽。如今,苯胺染料受到欢迎,因为它们更便宜、更省时而且能调出多种多样的色彩。

织物的设计与民间传说、象征手法相关联。最流行的主题来源于自然。这些设计经历了渐进的、不易觉察的变化。在各个不同时期的绘画作品中可以追踪这些变化。流行的设计常是规整的花卉图形或者缠绕有动物的涡卷形装饰。在 16 世纪,老的设计被波斯花纹图案取代。在 19 世纪,随着英国统治的到来,在设计方面有了剧烈的变更。一些丝绸织物开始采用英国墙纸设计以迎合英国统治者的嗜好。

第 22 课 装束与时尚——16 世纪的服饰

要完整地论述 16 世纪的服饰,这有点超乎我们的能力之外。但我们可以探讨若干要点,尤其是关于中产阶级的服饰。应当记住,上层阶级的奢艳打扮完全不同于劳动阶层或农民的穿戴。

男子的衣着包括紧身衣、无袖短褂和长袜。斗篷和帽子也是不可或缺的。在外衣下面,他穿一件长衬衫,有时还配上衬裤。风格变化可谓多种多样。在 16 世纪 80 年代,有着厚衬垫的荚壳式紧身衣盛极而衰,至 90 年代晚期,紧身衣的外观趋于更加自然。这类紧身衣常常是一件尖角的背心配上带有垂饰的短裙,但是也有其他式样。这一时期,讲求实用的人们,尤其是下层阶级,有时也穿平底背心。紧身衣配上自然大方的背心、舒适的衣袖、垂到大腿中部的裙子,这套衣着对于工作阶层是恰如其分的。也有人穿紧身衣时搭配极窄的短裙,特别是那些威尼斯人。衣袖往往是合体的,在手臂上贴近袖口处缀有扣子。在衣袖和上身相结合的肩部常常有翼翅或卷褶。短褂是不带袖子的,剪裁得恰好套在紧身衣外面。通常它是敞开着的。20 世纪 70 年代时,衣服的领口是很高的(直至耳部),但自那以后其外观逐渐趋于更合理。

长筒袜的式样很多,分为高袜和低袜两部分。基本的高袜样式包括长及膝部的短裤(灯笼裤)、拼缝的宽松罩裤和较短的宽松罩裤。

长及膝部的短裤有若干样式:非常宽松的样式、非常紧身的样式,以及上部聚拢而膝部拔尖的式样(类似一只倒放的梨或火鸡腿)。这些短裤在膝部(包括膝部内外两侧)有纽扣或挂扣,或者就是敞开着的。它们需配上超过膝盖高度的长袜,袜边向内翻卷或罩住裤缘,用吊袜带拉住。吊袜带可以是样式浮华的,也可以是简单的配有挂扣的带子,被翻卷的长袜边缘遮盖住。水手和劳工常常穿非常宽松的裤子,其底部开敞,垂至小腿中部。

一位绅士应穿着斗篷并戴上帽子。斗篷的样式有好几种:短的荷兰式斗篷、西班牙式斗篷(较短,背部悬有着很大的装饰性的兜帽)、法兰西式斗篷(很长并带有与肩部同宽的遮帽)。斗篷常常只披盖住一边的肩膀(使拿剑的右臂保持灵活)。斗篷的系带和挂钩很少见,而潇洒地披上斗篷并使其不至坠落乃是一项重要的社交技巧。斗篷有时也附带悬吊的袖子,这就使其难以与大衣相区分了。

长筒靴子是骑马时穿的,而鞋子则是户内用品。带后跟的鞋子在那个时候才刚刚成为时尚。

妇女的穿着从内衣开始,也就是衬衣或罩衫。衬衣有点类似睡袍,通常是由白色亚麻布做成的。它略显出于紧身胸衣之上或穿过袖子,但由于是内衣,所以通常是看不到的。典型的穿法是搭配一件无袖上胸衣——它在领口处收拢以衬托女性在紧身胸衣之上的部位。劳动妇女常常被描述为不穿袖套或短上衣,并将内衣的袖子卷起。而上层女性的内衣或由极其精良的亚麻料制成,并带有漂亮的刺绣花样。

长袍的裙摆非常丰满,配有多层衬裙且常常在臀部有拉长的卷带。长袍有时也会往上拉起并叠进背心后面以突出裙装。劳动妇女会将裙子拉到脚踝以上,而且常常露出半个小腿。她们可不能在家里忙活时被裙裾绊倒!

中上阶层的妇女有时也穿宽松的外袍,它更像一件长罩衣,没有背心或束带,套在上衣外面。这在冬天是相当舒适与暖和的打扮(男士们在家里也穿同类的外袍,或者将其作为一种威仪的显示。)

妇女也和男士们一样穿着环状领,在无袖的胸衣之外或套在里面(未出嫁的女性有一项特权就是可以无需遮盖这一部位,而英国的伊丽莎白女王尤其强调这一特权)。不像这一时期的男性,妇女并不佩带坠状领圈。但上层阶级的女性倒是佩带一种引人注目的、硬挺的、与紧身胸衣的边缘与后沿缀在一起的扇状领圈,有时面纱会从其后部飘出。

妇女戴的帽子各式各样。“玛丽·斯图亚特”式的帽子是在其表面环绕以心形轮廓,仍旧时行。将头发高高梳起并做成蜂窝状是很新潮的贵族样式。卷发束带也很时行,将长发在脑后盘成发髻并用一顶小帽盖住或罩上发网之类。女性很少将其头发完全不作遮盖,上了年纪或守寡的女性遮得更严实些。一位劳动妇女可能会戴方巾或包头巾。一种普通样式是编发辫并将其绕到背后,然后用一顶小帽遮住发辫,或在发辫中编入织物以作遮盖。

第 23 课 时尚与艺术

是什么时候时尚成为艺术,是什么时候艺术成为时尚? 针对二者之间衔接过渡的探索贯穿整个 20 世纪,从而促成视觉文化的发展,并使时尚通过相应的途径被感知、被创造。理解这一过程对于我们领会当代时尚设计的复杂性以及它与艺术的共生关系是十分重要的。

传统观点认为服装设计与其说是艺术形式,不如说是一门手艺,但其地位已随着时间的推移而有所提高。时尚与艺术的关联在 20 世纪是伴随着艺术家们用服装来隐喻人的身体及精神状态这一风潮而发展起来的。

在 20 世纪早期,绘画有了完全彻底的改变,与此同时,布面材料已不仅仅是表面化的绘画载体。布拉克和毕加索开始将其应用到他们的拼贴艺术作品中,其他一些艺术家诸如杜尚、曼·雷和科特·施威特斯等亦紧随这一潮流。20 年代,索尼亚·德劳内将构成主义派的激进观念引入时尚,强调源于立体主义绘画的抽象图案的重要性,并将其应用到拼缀技巧中,从而使服饰穿着成为一种艺术形式。

达达派的初期探索将时尚与超现实主义相混合,影响了像埃尔萨·斯基亚帕瑞利这样的设计师。她是简·哥克顿和萨尔瓦多·达利的朋友,从他们那儿接受委托来设计织物样式和相关饰件。她尝试过的创新性质的材料有胶膜、玻璃、塑料,并用挂锁衣领、外露式拉链和发出音响的小钱包创造了诙谐精巧的效果。她的识别标志为“鲜粉红色”,源于艺术家克里斯蒂安·伯拉德的作品。

活跃于 30 至 50 年代的时装设计师查尔斯·詹姆斯是一位结构大师,他通过数学原理、工程技巧和实验性地采用新型纺织物如人造纤维等手段突破界限,取得雕塑般的效果。他视其设计为艺术作品,这些作品是由可互换的部件精确架构而成的。

在 60 年代和 70 年代,设计师们针对当时新的侧重点“青年文化”做出反应,该趋势与艺术世界中实验性、挑战性的发展进程相平行。帕可·拉班尝试性地运用新材料(纸、塑料和金属),他的第一批作品被命名为“十二件非穿着用服装”。80 年代,新的风潮诸如“可穿着的艺术”和“概念性服装”伴随着服装在表演性艺术和装置艺术场景中的应用而开始形成。

更进一步的探索是由解构主义者在 90 年代中期做出的。马丁·玛吉拉和安·迪缪密斯特在时尚设计发展成就的基础上获得一种变革性的效果。鉴于传统形式的绘画与雕塑已让位于概念性的作品和其他体裁,这进一步探寻了服装的用途。时装设计师们也重新找到自我,正如艺术家们在其职权之内所能做到的那样。三宅一生就是一个例子,通过对东方和西方两类影响力的均衡考虑,以及针对人体形态与新型织物所创造的形态这二者之间关系的持续探索,他的设计超越了季节性流行趋势的限制。

第 24 课 给网站设计者的若干忠告

网站设计是再简单不过的了,正如市面上的某些能够为你“生成”网页的软件工具所宣扬的那样。不幸的是,很多网站设计者被这种营销伎俩害得好苦——这种结果是明摆着的。时常有这样的情况发生,当某个人用某个特定的浏览器和某个特定的屏幕分辨率来浏览某个网站时效果不错,但当用另一种浏览器时,甚至连起码的文字内容都看不到。更糟的是,如果考虑一下世界范围内的网民们所使用的不同操作系统,那么将有超过半数的网上冲浪者无法正常浏览这些网页。

现在让我们设想这个网页隶属于某个在线售货的网站。有一半的使用者无法看到该网页的事实,说白了就是近一半销售额的损失(可能,还要更多!)我想这也许就是我这篇文章值得一读的原因。在我看来,网站设计,是创意能力和技术能力的综合——两者的重要性不相上下。

下面,我将就我在线浏览的经历,从网站设计者的角度,来列出若干要点。其中有一些用语颇为刻薄,当然随时能够取悦每一个人是不可能的。但其中的绝大部分是可行的。

据说,一幅图片胜过千言万语。一个图形文档,呵呵,在大小上也差不多是文本文档的这么多倍。无疑地,图片能够强化网页的外观,但是在网页上将图片塞得爆满也是不明智的。大多数网上冲浪者用的是拨号上网,网页上载的时间平均不能超过五秒。如果超时,网上冲浪者就很可能点击别的链接了。因此,在这个时间以内,一个页面上所有的图片都要全部呈现。因此,粗略地规划一下,应将网页文档的大小限制在 30KB 以内。

另外很重要的一点就是,网页上每个文件的上传都需要向服务器传送独立的 HTTP 申请。因此,如果小图片过多——即使它们总的字节数并不多——就会减缓上传的速度。

即使你必须用图片来导航,也请你想想,有些用户根本不想看到你费心制作的那些趣味横生的按钮。是啊,我现在谈到了与 IMG 标签相关的 ALT 文字属性。不要忘记给你的每一张用来导航的图片加上 ALT 文字注解。ALT 文字标注给(那些取消图片显示的)用户以很大帮助,虽然看起来并不明显。

现代的浏览器可以让用户关闭图片显示。你可以想见那些不必要的图片有多烦人。

还有一些属性标签可以加快网页上传的速度,这就是标明图片高度和宽度的标签。如果没有这些标示,浏览器在图片文件全部下载之前无法判定将要为它们预留多大的位置。

高效导航和功能完备应列于艺术审美之前。如果用户无法正确航行其间,你的网站看起来像个艺术品又有何用——就算用户到达主页,而后却找不到线索到达想去的页面。

更普遍的情形是,某些人称之为“神出鬼没”的导航方式。也就是说,除非你将光标放到某个图片上,否则你就无法得到链接信息。只有当光标下的图片变幻时你才可以看到实在的链接。这真讨厌,因为用户不得不将光标到处挪来挪去以找出链接部位。

请遵循 KISS 原则吧:简单些,傻瓜!

接下来的一个非常切实的建议是:要是你的整面网页纳于一个“表格”内,那么在整个表格全部下载完毕以前,页面无法呈现(也就是在屏幕上出现)。你也许曾在某些网站上注意到这类情况,很长时间没个动静,突然整个页面全部显现。为避免此类情形,你应该这样:将整个表格切割为上下相连的两个表格,上方较短的一个用来显示网页题头和若干导航链接。这样一来网页的这个部分很快下载,用户就可以看到页面题头部分——这让他们对下面长时间的等待有个准备,也避免让他们离开你的网站跑到别处去,如果网速很慢的话。

正在进行的浏览器大战中,唯一的牺牲品就是用户。作为警告,请远离所有的独家浏览特色。因为某个特色被某个浏览器支持,它就极可能不被另一个浏览器支持。当你必须使用这些特色时,应该让网页在别的浏览器上看起来也过得去。换句话说,你的网页应该能高能低。

只有用户才有权决定是否开启一个新的浏览器窗口。不要试图用跳出的新窗口来搅乱用户的屏幕。默认设置下所有的链接都应在同一窗口中打开。然而,如果制作包含有链接列表的网页时则是例外。这时在另外的窗口中开启链接将带来方便,用户回到原先的网页将更容易。即使在这样的情况下,预先通知用户开启新窗口来打开链接也是可取的。

还要始终为字体短缺的用户着想。某种特别好玩的 Cloister Black MT Light 字体在你的计算机上看起来很逗,可是在你的用户的计算机上则更改为老旧的 Times New Roman 字体。为什么?他或者她的计算机上没有安装这种字体——只有一件事是明摆着的——对此情况你毫无办法,你和他们隔着半个地球哩。

切莫使用冷僻的难找的字体。使用那些普通的字体例如 Arial, Verdana, Tahoma, and Courier 等。如果有必要,将你的那种好玩的字体转为图像文档再放到网页上去。

还有一个让我觉得有意思的是日益流行的一个新的设计方面的把戏:一个能引导你踏遍网站中所有可能路径的非常功能性的导航条。它看起来类似:主页> 分支> 下一级分支> 页面。

针对你的网站上的其他页面,给你的用户指出便捷的访问途径不是更好嘛!

另一类新的网上流行趋势并不那么有魅力——各式卖主推出“革新的插件”,无疑地,大多数业余的网站设计者会抢着用来装扮网页。事实上大多数人不会安装这些插件,也不会关注这些插件。想想看,你在那些最火爆的网站,比如 Yahoo, Amazon, Google 上看见过这些插件吗?显然这不是最值得做的事情。但在这儿必须提到 Macromedia 公司的 Shockwave Flash 插件,它在如今大多数电脑上都安装,因此用它来呈现向量式动画并没有什么害处。

Java 也是在网页设计中往往误用的技术。应该将 Java 作为实用的程序语言来操纵,而不是作为显示图片的手段。你可以用 Java 来做各式各样的事情,但那不等于说你件件都能做到。Java 程序会减缓速度,这会让用户觉得迟滞。更糟的是,Java 还会使某些浏览器崩溃。这可不是人人都喜欢的,特别是仅仅把它当作幻灯放映图片时!

法则:三思而后行。

千万不可小看 META 标签的重要性。它们可以决定用户是访问你的网站呢,还是在找不到相关 META 标签的情况下去访问你的对手的网站。搜索引擎严重依赖含有关键词和描述性文字的 META 标签来充实其数据库。重申一下,在写这些文字时须斟酌。同一网页包含过多的关键词会带来麻烦。这些说明文字必须简明扼要,比方说,在搜索引擎的列表中显示出来,即使在没有看到网页的情况下也能让人明白其含义。

综上所述,最后一点就是:普遍适应所有的浏览器、所有的分辨率和所有的色彩深度。如果你的网页让人们在他们自己的浏览器上以他们自己设定的分辨率看起来呈现最佳效果,这会让他们产生“宾至如归”的感觉,而你将会得到更好的回应。

网络不会为任何人而有所停顿。进一步讲,用户决定一切。应竭尽所能使用户愉快。使所有的用户愉快。因为,好的网站就像好的店面——它可以让不经意的冲浪者变为严肃的消费者。

第 25 课 用数码语言说话

在崭新的勇于进取的数码设计世界,意大利人属于后来者,但是三个年轻的艺术家正在急

起直追……

艺术品复制的技巧总是对艺术的发展有着深远意义。学艺者无需环游世界以寻求艺术杰作来激发灵感和学习技巧,15 世纪末以来各种图画自身就在不断旅行。但是当原始图像、意象开始信息化,不可避免地也有一个标准化的过程。

随着因特网的革新,在极短暂的时空内繁殖出的新的语义代码,正在巨大的社会群体内应用并迅速成为代码化的正式用语。

在线的社群对于所有网络艺术有着巨大的影响——在因特网上发布的作品激发无数的设计者并唤起其感知。应该感谢网络教程,它使一大批人能够学习艺术技巧并找到发挥的途径。这种信息传播速度的加速显然促进了全球化并使产品更为雷同。

历史告诉我们,信息的发布越快,真正的革新者就减少,富于创意的人也就更少……就网络设计而言,据说意大利人是地道的抄袭者,他们向来是亦步亦趋。网络发展的速度已经放慢,而意大利人在取得某些经验后,他们也开始给这一领域补充一些属于他们自己的东西。

关于网络设计发展的简短回顾

1993 年美国超级计算软件中心(NSCA)研发了 Mosaic 浏览器,现在又叫作 Netscape,能够让图片、文字、声音和影视组合呈现。但网络设计真正的繁荣始于 1995 年,当时 Sun 微处理器公司研发出 Java 技术,可以通过短小程序达成用户和服务器间的短暂互动。

在此背景下,1996 年微软公司开发出自己的浏览器 Internet Explorer,并且由于 HTML 语言的不断发展、新版本浏览器的不断推出,以及不计其数的插件(比如“quick time”,“shockwave” real audio/video,“VRML”)的产生,网络交流的潜力大为提高。在 90 年代中期网络设计成为意大利的热门话题。

意大利的热心参与者

在网络世界找到自己的一席之地以前,一些年轻艺术家起初不过是随波逐流,试图跟上时代。

在国际上最知名的意大利网络设计者 Mirco Pasqualini, Simone Biffi 和 Nicola (niko) Stumpo 可以说是殊途同归者。

在极为不同的领域取得职业经验后,他们每个人都在因特网设计中找到无法抵御的激情。就像他们的前辈和指导者 Joshua Davis, Matt Owens, Josh Ulm 那样,他们都是自学成才。他们成长于“自助”原则的熏陶下,他们就是自己最富价值的资源库。

Mirco Pasqualini(26 岁)在取得会计学证书后,重拾自己真正的爱好并以平面设计师为职。1995 年他介入网络设计界。1999 年在威尼托区的卡塞弗兰科的 seven 公司成为艺术监督,在那儿,他创办了一个新的多媒体部门命名为 seven+mirco,现在重新命名为 ootworld,并成为 DNM 集团的一部分。

Simone Biffi(22 岁)有技术专业证书,但一直爱好绘画。起初他在家乡贝加莫从事建筑业,随后他发现一个和物理学原理并不吻合的世界,从那时起他就涉入了网络设计。

Nicola Stumpo(25 岁)是三个人中唯一有艺术教育背景的——在艺术专业高中毕业后,

他在美术学院注了册,但没有念完。Stumpo 对网络设计的创意着迷,起因是他在 theremediproject.com 网站的首个版本上看到一只飞动的蝴蝶。过去五年他一直做网络设计工作。

以经验或生意本身为导向

在意大利,每样东西都是那样古老而每样变化都是那么缓慢——从某种角度说这并不都是坏事——因此因特网商务发展的总的趋势对于网络设计者的创意有着极大的影响。

正在此时意大利公司却根本不想冒险:意大利的网络设计受制于客户极为有限的网络预算和相互矛盾的创意掌控。

客户的指令往往聚焦于捕捉用户,他们好像害怕真正的交互性,而且项目的期限总是十分短促。

在意大利,网络设计的主流认为给观者留下强烈印象的全部手段就是以推介产品为内容的剪辑。网络设计者被要求做一个带有 flash 短片的网站,仅仅是为了能有某些动画效果。比方说,新的入口得有带投影的大按钮等。迄今为止,好像还没有就相当规模的项目达成具备自主交流系统能力的结构。

大多数的网站浏览者想要快速地得到信息,但是他们拜访所谓艺术型网站时却不得不长时间等待以满足所谓情感需求。

围绕我们的视觉环境是如此鲜明以至过于激动人心,因此有时必须通过其他感官,尤其是通过声响、音乐来感受。音乐对于网站的视觉风格有深远影响,但是有某种趋势是要给一切加上音响,尤其是在鼠标移过时添加效果。

音响和视觉效果间的关联须好好谋划,并能够谨慎地创造某种自由跟进的动画以强烈地打动观众。Flash 是这三位网络设计师所选中的工具,因为这样他们就可以将声响转译为图像……能够让观众忘掉自己是坐在一台电脑前面。

这几位设计师通过在一些意大利顶尖的多媒体机构中担任首席创意监督来强化自己的实践,白天他们从事商业设计而在业余时间(通常是在晚上)作进一步的研究和体验。

“优异意味着如何达成二者的默契,也就是满足客户需求的同时还要有使自己喜欢的创意,这正是我们所尝试去做的。”他们说。

“盲动冒进在商业项目上同样存在。在意大利,客户有某些不良体验,一些大公司拿新行当作赌注,只是想着加速周转而忽略质量。现在客户变得更成熟了,他们知道如何选择,在挑选中介时十分小心。但在初始阶段,当我们试图做些与众不同的事情时,他们还是有点忐忑不安……所有这些客户我们全都喜欢。”

第 26 课 对三维艺术家的采访

请介绍一下您自己

我叫托马斯·科欧丁-约根森,我生于1975年8月4日。目前,我住在丹麦的腓特烈斯堡,靠近哥本哈根。还是一个小孩子时,我就开始涂涂画画,大约十五年前我开始接触电脑。我的职业生涯有六年了,起初是为电脑游戏制作画面,以后转到制作动画——商业性质的短片。

我现在作为三维动画师受雇于 A. Film ApS 公司,它是斯堪的纳维亚半岛最大的动画工作室之一,主要业务是传统动画,最近几年来扩展到计算机图形领域。

您喜欢什么样的题材?

从某种程度上讲,我喜欢尝试各种不同的风格,但是我想我永远不会丧失对卡通风味的三维形象的兴趣。我确实喜欢创作略带滑稽味道或很酷的激动人心的场景或人物,带有我自己的想象和梦幻。

您的强项是什么?

我想我在建模和设置灯光方面有进展。建模和整个作品的合成在很大限度上有赖于我的绘画技巧——我不是说我是最好的艺术家,但你要靠自身的想象力来做事时,具备绘画能力是有帮助的。不过要确定我的强项是有些困难的,我认为让观众来决定更好些。

您最喜欢的建模方式是哪一种?

我喜欢的建模方式是多边形建模。我也喜欢 NURBS 建模和面片建模,但至少在 MAX 里我只打算用多边形建模。

您喜欢用什么样的建模技巧?

当我作角色头部时,我通常从细节非常粗略的球体入手。然后将它转为可编辑网格体。在用 NURBS 建模时也是如此——我用只具备极少多边形或节点的物体来塑型。在物件的“堆栈”上方我再加上某个平滑工具,这样我就可以看到想要达到的最终效果。

通常当我做头部时只做头部的一半,然后将这一半作镜像复制。用这种方法我针对左半部工作时所引起的变化也在右半部发生。

当我用多边形建模进行工作时,相对于 NURBS 建模和面片建模而言,我感到可以更自由地进行切割、分裂和拉伸等操作。尽管我想 NURBS 建模的最终渲染效果要好一些。因此我在场景中常常结合 NURBS 和多边形两种形体。

您认为 MAX 在建模方面有哪些特点?

我喜欢在 MAX 里建模。我感觉 MAX 的简单易用的界面和它的整个结构确实有助于场景建模,同时还便于将各式各样的插件和现有的标准工具进行结合。我发觉它的确涵盖了我在做三维时所产生的绝大部分需求。

您自己绘制纹理吗? 手绘和真实采样的纹理其比例是多少?

我工作中几乎所有的纹理都是手绘的。我得说手绘纹理和真实采样的纹理,其比例在 50 比 1 左右。然而我还将大量的程序纹理和手绘纹理相结合。比如我使用大量特制的噪波(或者烟雾、凹痕、渐变)纹理作为遮罩,或者作为与手绘纹理相结合的遮罩,或者作为凸凹贴图或发光贴图。

您认为 MAX 的渲染器怎么样?

我认为 MAX 的渲染器就目前而言相当好。但我不想把注意力过多地放到渲染器上——我想你必须理解材质、灯光、投影等最基本的东西。在实际生活中要尽力挖掘渲染器的潜力。比如用光辐射这种想法是很好的,但速度太慢了,以至我常常无法得到预想的效果。作为替代,我发现努力去理解光线怎样以及在何处“反弹”倒对我的工作更有帮助——我还可以用某种欺骗眼睛的手段来得到预期的观感——我并不执著于“通过计算得到的”“正确的”结果。

要使角色带有卡通色彩,什么是关键的?

这很难说。我通常在建模之前从手绘开始。给角色某些非现实的特征,比如大而酷的眼睛,或圆胖简单的手指,或一个肥大的鼻头,等等。我的建议是角色在材质方面还要尽可能保持简单。

哪个形象使您最感自豪? 为什么?

啊……那真的很难讲——我喜欢我塑造的绝大部分形象,我对它们都感到自豪。它们彼此是这样不同,各有其特点——我想还是由观众来决定的好。

您认为初期的草图对您的工作有多重要?

我甚至在做一切事情前都要勾绘草稿——我发觉这对制作和设计极为重要——你可以节省大量时间,免去不少忧虑。

您认为要使某个场景看起来美妙,什么是最重要的?

我想这有赖于场景所要表达的理念。某个极其简单的场景看上去可以和某个极其复杂的场景同样美妙。我个人喜好精致的灯光和精致的合成。你可以在场景的理念、感觉的基础上通过多种途径获得。

要试图将最终的结果看起来“非电脑化”。比如,要使长而直的线条断裂开来(在自然界中,几乎所有的物件都是有些粗糙和不平整的)。就是在细枝末节上也要尽可能地产生一些变化。

在别人所制作的动态或静态画面上,您最讨厌看到什么?

从个人的角度讲,我非常讨厌看到与“黑暗”、“邪恶”、“悲哀的预言”、“冷漠死寂”,以及“拼死格斗”等相关的事物。

如果要用一句话来作为对三维入门者的忠告,那会是什么?

熟悉你所使用的软件——从别人的批评中获益——要有耐心并要找到自己的风格。

针对三维入门者你推荐何种程序,您自己又是从何种程序入手的?

我不能说某个程序要优于另外的程序。我是从 Real 3D 和 Lightwave 入手的,渐渐熟悉了 3D Studio,我还一度用过 Softimage 和 Alias,最终止于 3D Studio Max。我确实发现 MAX 是适合我的软件。但请记住,不是程序而是操作程序的人在创造艺术——程序只是一件工具。

您未来有何打算?

我将来当然是要在三维领域发展。我将始终不懈地学习并形成自己的风格。不久我将执导一部三维短片。过几年,谁知道呢,我也许会在美国或者英国工作。

谢谢。

也谢谢你。希望在这次采访中我所讲的一些东西能对你们有用。

第 27 课 Photoshop 的故事

Photoshop 是世界上最畅销的像素编辑程序。它是多个行业的标准,是 Adobe 公司的巨大收入来源。

但是 Photoshop 的出身并不高贵。早在 1987 年秋天,托马斯·诺尔,密歇根大学计算机图像专业的博士生,正尝试着写程序代码以便在黑白位图监视器上显示灰度图像。这个代码称为“Display(显示)”。诺尔在他家里的 Mac Plus 型计算机上进行撰写,作为博士课程之余的消遣。因为这项工作和他的课题并不相关,诺尔认为它价值有限。他还不知道这段原始代码正是以后广为人知的 Photoshop 奇迹的发源。

诺尔的程序引起了他的兄弟约翰的注意。约翰在加州马林县的 ILM 公司工作,该公司是乔治·卢卡斯创办的著名的卢卡斯电影公司下属制作视觉效果处理的机构。随着《星球大战》的发行,卢卡斯验证了酷炫的特效,加上英雄角色,再配上奇幻的情节,能够产生惊世骇俗的片子。为了这个目的,约翰正尝试着用电脑来制作特效。他请求哥哥托马斯帮他撰写程序来处理数码图像,而“Display”正是一个了不起的开始。这样就开始了他们的合作。

约翰打算通过他父亲,密歇根大学的一位教授,购买一台新的麦金塔二代电脑,这是首个支持彩显的型号。在到手之前,托马斯截住这台电脑并重写了 Display 的代码以支持彩色。以后,托马斯和约翰为扩展 Display 的功能而努力。

在约翰的催促下,托马斯添加了读写不同文件格式的功能,而约翰发展了图像处理的某些固定程式,也就是以后所称的滤镜插件。托马斯开发了柔边选择这一引起图像自身变化的独特功能,还开发了诸如调节色调级别、色彩平衡、色度和饱和度,以及绘画的功能。

托马斯给他们的软件变更了数次名称。每次他找到喜欢的名字,结果已经被人家用了。以后,在一次软件演示过程中,他告诉某人起名字的麻烦,这位朋友建议用 Photoshop 这个名字,而这就成了这个程序的正式名称。

Adobe Photoshop 1.0 仅用一个 800KB 的软盘就装下了。2.0 版本的主要特点是将 Adobe 公司的向量处理程序 Illustrator 的文件进行像素化,支持 CMYK 颜色模式、双色调模式,具备钢笔工具。2.5 版本最引人注目的特点就是它是第一个视窗下工作的版本。其他新特点还包括色盘以及支持 16 位文件。

从很多方面来讲,Photoshop 3.0 都是一个决定性的产品。图层特性允许使用者将不同的元素交叠起来,同时又保持其各自的独立性。事实将证明图层是了不起的特性。带有动作功能和可调节层的 Photoshop 4.0 对于 Adobe 公司而言是一个巨大的金融上的成功,也为那些敢于冒险作出重大改变的工程师的行为提供了辩护。

Photoshop 5.0 在 4.0 版本推出之前就投入开发了。历史记录盘提供了在 Photoshop 中实现多重撤销操作的可视化工具。但与传统的配置方案不同的是,它具备既雅致又强大的特性。



仅在 Photoshop 5.0 推出一年之后,另一个包含 Image Ready 2.0 作为扩展工具在内的 5.5 版本的 Photoshop 面世了。5.5 版本的特性列表并不长,但它最终涉及了 5.0 版本所忽略的一个重要领域:因特网。

用现象一词来概括 Photoshop 十年来的发展史还是相当保守的说法。没有任何一种图形软件给这样多的行业带来了变化。

从 Photoshop 初现市场的那时算起,业内发生了巨变。桌面印刷方面的变革永久性地改变了印前处理和印刷业。

引人注目的是,Photoshop 在经历了这些变革后依然在成长壮大。安装该软件的用户数量以百万计。整个行业由于为 Photoshop 提供插件和补充物件而繁荣发展。关于 Photoshop 的书早已超过了 100 本。几年以前,在 Photoshop 取得成功之后,Adobe 公司通过和诺尔兄弟谈判,买下了与 Photoshop 相关的一切权力。这花了 Adobe 公司一大笔钱,但这是值得的。

Photoshop 成就了大业。公司的年收入有上十亿美元。回顾 Photoshop 的历史,显而易见的是,Photoshop 在合适的时间出现在合适的地点,它将继续被一些真正富于天才的软件工程师精工打造。

如今,托马斯·诺尔仍居住在密歇根州,保持着相对来讲较为低微的身份,他和妻子儿女一起住在上万平方英尺的住宅里,这是用 Photoshop 换来的。他依照合同仍为 Adobe 公司工作,仍在“把玩”Photoshop。约翰·诺尔不再直接参与到 Photoshop 的开发中,但据说他在 ILM 公司的工作中仍用到 Photoshop。

第 28 课 图形文件格式

什么叫作一堂速成课? 如果我能尽到职责的话,在十分钟之后你就会懂得:为什么你应关注图形文件格式,向量图形与像素图形之间的区别,以及有哪些通用格式,有哪些处理软件。

谁关注这些?

你们,他们,我们。在任何可能的情形下知道使用合适的图形文件格式将使你不再听到诸如此类的可怕话语:“你应当在某某软件中来做……”,“你的作品分辨率不够,”或“我把你的文件弄到手了……哈哈。”(图 1)

什么是向量图形?

向量图形,也称作“以物件为导向的”或“绘制的”图形,是用几何物件——诸如直线、椭圆、矩形和曲线来创建的。用来创建和编辑向量图形的几种最常用的软件是 Adobe Illustrator, CorelDRAW 和 Macromedia FreeHand。

要了解一个绘图程序是如何工作的,让我们绘制一个简单的三角形(图 2)。记得“连接点”吗? 这儿也是一样。你创建一个起始点(A),然后点击你想沿线到达的下一点(B),在这一点处再增加第三点(C),这样就创建了一个封闭的图形——一段首尾相连的线条。创建之后,程序允许你更改线条的权重和色彩,以及填充的内容与色彩。

关键之处在于——这是向量图形优于像素图形的首要之处——一旦你创建了这些点,程序就会在这些点间创建线,以屏幕所能显示的和你的打印机所能达到的最高的分辨率来创建。这就意味着你可以将某个向量图形缩减到半英寸或拉伸到三英尺而程序只是重复运算一下点的位置再以最高分辨率来绘制点间的线段——这样,不管大小,你的图形一样清晰(图3)。换言之,向量是“不依赖于分辨率”的。

计算机上的字体属于另一类的向量图形——那就是为什么你能将它们调大调小而没什么损失。计算机辅助设计(CAD)类绘图,也就是工程师和建筑师们所创建的线条图,也是向量图形——完全由点、线和各种形组成。

不能因为创建的方法简单就意味着得到的图形一定简单。一个形可以含有上百个点而一个图例就可以由成百上千个形组成。在一个绘图程序中打开一个向量图形(图4),你可以分解各部分来检验和编辑相关的局部。

向量图形优于像素图形的另一点在于文件尺寸。比如,图4那只萨克斯管,如果以 Windows Metafile Format (WMF) 格式存储仅有 56KB 大小。(记住,1MB 等于 1000KB)不管你是用多大的尺寸来绘制的,也不管你用的是何种程序,文件尺寸始终一样。作个比较,同样的文件如果存为一张 5 英寸高度的位图(每英寸 300 像素)将近有 5MB 大小——是其 90 倍。

向量文件不仅在你的硬盘上占据较少的空间,它们上传和打印起来也快得多。甚至在互联网上也存在向量图形。为了 Flash 网络开发程序,Macromedia 公司推出 ShockWave Flash (SWF)格式,而其竞争者 Adobe 公司也夸耀其所推出的 Scaleable Vector Graphics (SVG)文档。看到过那些有着可变幻式的文字与图像的极其动态化的网站吗?都是些向量图形。

向量图形首要的缺陷在于它们创建起来很费时间。在此(图5),我将图例中的一小块分解开来,让你看看艺术家在其间包含了多少细节。这样一小块(A)由 22 个不同节点组成。尽管大多数绘图程序包含有针对简单形体的描摹功能,但大部分图形还是需要相当的节点进行编辑的。

向量图形的创建需要经验和耐心,但使用、编辑和存储却最简便。如何使用呢?类似 Adobe Illustrator 那样的绘图程序,从创建简单的标志图形到合成广告、手册之类,都能对付。对于编辑向量格式的剪贴图片,同样也很理想。

以下是几种最普遍的向量文件格式。(略)

哪些向量和像素格式可以在某个程序中保存以及在另一个程序中打开、置入或者说导入,你得摸摸底。一般来说,使用某种通用格式,比如向量方面用 EPS,而像素方面用 TIFF,会让更多的用户有可能使用该文件。本地文件格式——也就是在某个特定程序中默认的文件格式,用来最大限度地存储相关信息——显然只适用于少量的用户。

什么是像素图形?

有时候像素图形也被称作“数码格式的”、“光栅格式的”或者“绘画式的”图形。像 Adobe Photoshop, Jasc Paint Shop Pro, 和 Microsoft Picture It 等流行的程序能够让你创建或编辑像素图形。

相对于向量图形,像素图形能够呈现更多复杂的颜色与阴影的变化——类似照片那样的细节。当然,像素图形到处可见。数码相机和扫描仪创建的就是像素图形,你在互联网上所见到的大多数图形也是像素式的。

像素图形和向量图形的区别是非常大的。设想用“多点绘画”来取代“多点连接”。一张典型的像素图形(图 6)可以划分为由上千个称为“像素”的小矩形(A)组成的网格,每个小矩形都可以添上不同的色彩或灰度。

一般来说,像素图形创建起来要比向量图形容易得多,但是它们也带来麻烦:它们必须“依赖于分辨率”。分辨率也就是每张图形上每英寸内各行列所存在的像素数值。每英寸内像素越多,分辨率越高。最好是在人眼能够将像素混合成连续色调的前提下尽可能让像素值小。

问题是,在不同的媒介上,人眼混合成形所需的每英寸内的像素值是不一样的。对电脑屏幕上显示的网络图形来说,每英寸内 72 个像素也就够了。但是将用于打印的图像需要每英寸内有 250 个或者更多的像素。这样,如果你从网上复制图像再拿去打印——每英寸内的像素数值就不够。

因此,成像的原则就是,在创建之前要想到在哪种媒介上使用以及要用多大的尺寸。如果拿不准,请尽可能地将原始文件以高分辨率创建。

比如说,你想用标准的 8.5 英寸 \times 11 英寸大小进行四色合成打印,你就得将初始文件大小设为 33MB(不同的像素文档格式的实际文件大小会有所不同)。如果将尺寸减半,那么只需 8.7MB。作个对比,如果只是在网页上使用,只要 38KB 足矣。

这儿的关键就是,你不能在开始时将像素文件尺寸设得很小而在其后来又来放大。(图 7)这样的话你会得到“锯齿状图形”(A)——弊病就是你的眼睛会看到像素的类似锯齿状的边缘。你不能将网络用于手册打印,你不能将分辨率为每平方英寸 300 像素的尺寸为 2×2 的图形拉大到 4×4 ,就是因为其分辨率不够。同样需要注意的是,不应将高分辨率(大于每平方英寸 72 像素)的图形用于网络。图像看起来并不会更佳,但打开它所需的时间会更长。

以下是若干普遍使用的文件格式。(略)就像前面所说的向量文件那样,如果特定的程序无法让你引入某个特定的格式,请用数码编辑程序打开,然后用“另存为”或“导出”保存为别的格式。

你如何来区分向量和像素图形?

一旦你了解基本常识就很容易区别。向量图形通常颜色平涂而边缘硬朗——像素图形则色调连续并有照片般的质地。

如果你不能正确区分,检查一下文件名。在视窗程序下你可以看后缀的三个字母来识别文件格式。比如, trumpet. eps 中的 eps 就是说这种文件格式为 Encapsulated PostScript 文件(文件缩略或后缀详见上表);在麦金塔系统下,你可以由文件图标或单击文件并选择 Command-I 来查询文件信息。

关于 PostScript, EPS, and PDF

有相当一段时间,设计和商业印刷界主要用 PostScript 来进行交流——这就是允许某个可以创建 PostScript 文档的程序向某个输出设备如打印机采用这种输出格式。PostScript 语

言是创建与存储有关页面排版、尺寸大小、字体、图像、色彩等信息的业界标准。

Encapsulated PostScript (EPS) 和 Portable Document Format (PDF) 是用来存储 PostScript 信息的文件格式——既可以包括像素也可以包括向量信息。

要打印 EPS 文件,你需要一台包含转译 PostScript 语言的软件的打印机。非 PostScript 打印机只能打印大多数程序为了有助于在其他软件中放置与定位文档而生成的预览图片。你可以购买最流行的激光或喷墨打印机的 PostScript 版,只有一点点额外附件——甚至只是在你现有的打印机上添加 PostScript 软件。

PDF 是上述两种格式的更新,在传递 PostScript 文档方面提供了更简便、流畅的方式。PDF 文档将在任何打印机上以可能得到的最佳方式进行打印。但是,为了创建该类文档,需要创建或者说“提取”PDF 的 Adobe Acrobat 程序。所有的主流桌面印刷程序和某些向量与像素编辑程序包含“另存为”或“输出”功能来创建 PDF 文档。

我们的十分钟课程结束了

除上述提到的原则,还有很多例外——无法在一个概述中谈到的很多细节。关于文件格式,你可以在用来创建文件的程序使用手册中发现大量的更深入的信息。

第 29 课 设计教育简明指南

对于那些有志于学习设计的学生来说,选择合适的教学计划并不容易。在挑选学校方面有很多因素将起到引导作用,并不仅仅如学校的方位、规模和费用那样一目了然。在一本指导手册上你可能找不到关于某个系的侧重点、毕业生的就业安置以及教职工的详细情况等说明。很多这类信息只能通过访问该校和教职工及和在读与往届的学生交谈来获取。最重要的是要尽可能地了解你本人的兴趣,这样你在了解每个系的情况时就能够知道它是否对你合适。你接受设计教育这段经历在你的一生中只有一次,而你要最大限度地使其物有所值,因此选择合适的教学安排对你的成功至关重要。

一些学校提供“预科”教学计划,即在夏季开设若干周的课程,或者是非全日制的以及夜校课程,在申请之前让你亲身体验一下设计教学。一旦你确定了自己的优先选项,你应征询一下是否有参与这类教学的可能性。

下列条目是有志于设计的学生在确定学习安排之前应该弄明白的。

相关理念

不同的教学安排有不同的侧重点。有些更注重以技能为导向,其他一些则更概念化。有些培养学生更适应商业设计机构,另一些则培养学生更适应相关的咨询顾问工作(不是说这两者互相排斥,而是说顾问工作往往有着不同的要求)。有些教学安排强化工程制造方面的知识,而另一些则关注对环境的耐受能力。这些没有一定的对和错,只是你要想想你需要什么。

毕业安置

某个教学计划需要有好的毕业后工作网络以协助你找到一份工作。问问这一计划的负责人有关他们的毕业生中有多少踏入了成功的设计生涯——要问的细节包括在什么时候,什么公司以及什么职位。该教学规划与当地(如果有的话)的职业设计团体的联系如何?校外的设计师参与相关评价吗?学校的主办者和校外的(当地或其他地方)设计师有项目合作关系吗?

实习

要弄清该校对于实习具备哪些条件(在我看来,在毕业前至少要有一段实习期,因为很多雇主甚至对新出炉的毕业生也很强调其必须在某家设计机构有工作经历)以及该校对于学生找到实习机会能够提供哪些帮助。这和上面所说的第二条有联系——这家学校的联络工作做得如何?如果做得不好而且当地没有公司可以提供实习机会,你将得靠自己的关系并且将不得不重新部署来做实习工作(这需要放在暑期来做了)。所有这些都是可行的,而且在不同的地域工作会很好玩,但预先知道有哪些可选项会好些。

教职员

教职人员关系到教学计划的成败。一些最重要的问题和他们有关:他们作为职业设计师的经验如何?他们的教学水准如何?某些学校,尤其是一些大学,那儿有相当比例的具有终身职位的教员而这些人可能有15到20年都没有涉足设计事务了,而且本身也是在职设计师的兼职教授几乎没有;然而另一些学校则相反。再次强调,要问清细节:教职员中有哪些在哪家公司工作了多久,是在哪个职位上,做过什么样的项目?要请求看看他们的简历。不是说有终身职位的教员都不好,但是设计界是瞬息万变的,而好的教学安排需要与时俱进并且要将真实的经验带入课堂。

声誉

一旦你的选项逐步明确,请尽可能地向周围的职业设计团体征询这些学校的声誉。从别人那里了解到你所感兴趣的教学规划值得参与是好事。要确保该校是值得信赖的。这在美国绝对是必要的,特别是你想以后拿到研究生学位的话。

在最近的一次设计研讨会上,我听到那些受雇用的设计师们评论学生的作品时说“如果我是某些学生的话,我会把钱从那个学校要回来。他们根本没有准备好。”可别让你自己成为这些学生中的一个。在开始你的设计教育之前做好相关的了解工作,你将从教学计划所能提供的每一个机会中获取最大利益,从而成为一个更好的设计师。

第30课 给设计专业学生的千字文

在设计学校里可以学到非常多的东西,但是“关于”设计学校本身你该知道哪些?要清楚简明地了解这些——你的老师往往干扰你这样做——以下是给设计专业学生的一篇千字文章(也包括那些老生常谈):

要注意倾听相关的信息

闲谈总归是闲谈。你可以对相关议论置之不理而去做你的工作。如果某个教程或某位教师的口碑不错,可能的情况就是真的有些可取的东西。反过来也是这样,但不要被那些有关难点或针对那些很难对付的教师或课程的议论所吓倒——最佳状态往往就是有压力的状态。

要多做工作

毫无疑问,在设计学校里,你的困境也是你的出路。这没什么好令人兴奋的也不是什么新发现,但是确实如此,工作最努力并开足马力的学生最后的收效最佳。灵感和汗水,你要二者兼备。

学费不菲,你要来得准时,走得晚些

在很多国家大学收费高得惊人,因此要确保你的钱花得值。要准时到达并要求你的教师也这样。课后要留下来并提出问题,要在课程的涵盖范围之外再找出更多的东西来。不要刁难,但也不要好糊弄。为什么?以下是原因:

我们是为你们工作的,而不是不相干的

老师们有一个讨厌的习惯就是建立强力权威使你感觉他们就是负责人。我不想展开所谓“你们是教育产业的消费者”这类讨论,但是真实情况是教师、管理者、图书管理员以及院系主任等都是一线人员。他们都是为你而工作的。因此要清楚你的愿望和需求,并和其他学生一道行动,确保这些要求能传达给有支配权的人。

磨炼你的表达技巧

做和说需要不同的技巧。不管你是怎样出色的设计师,没有相当程度的表达技巧,别人会对你一无所知。要练习当众演讲,要在班级中敢于出头,不要只写、写、写。不要低估拙劣的表达能力对你的未来产生的危害。

把所有东西都拍照留底

如果你要为新学年准备一样东西,那就去买架照相机。我们怀念老式的35毫米焦距的单镜头照相机,但是我们是现实主义者,了解数码相机的不可抗拒的好处,既快速又实惠。要尽可能地购买足够多的像素的。一定要将你的照相机带到班上并让同学拍下你正展示作品、接受采访等的照片。最后,要让别人帮你拍下你在作坊里制作模型的照片。如果你看过足够多的作品集,那些展示“过程”的照片肯定是最令人兴奋的。“是你做的这个模型吗?”哦,是啊,我做的。

做得更多:旁听某门课程

“做得越多,成果越多。”哼。繁忙的人干的活儿更多,这不是什么秘密,对学生也是如此。选一门必听课程之外的、非设计类的课程(特别是分数对你无关紧要),最少,每学期考虑去旁听一门课。(旁听一门课也就是参与、阅读但不做那些需要占用教师时间来批改的作业,或占用班级的时间来提出问题。大多数学生对旁听课程不熟悉,但是大多数学校都提供这类课程。)

阅读报刊

这是和外界保持联系的唯一最佳方式。一位极富天才的设计师不做对他人毫无用处的东

西,而没有什么比一位无知的批量生产厂商更危险的了。如果你住的城市里有一家好报纸,请订阅一份。如果没有,在图书馆里找一份,或者从网上免费阅读那些无以计数的消息。什么叫一份好的报纸?《纽约时报》,喏,就是一份好报纸。

和校园保持距离

学校是了不得的地方,而且,毕竟,那是你首先展开事业的位置。但是学校的设计教程安排从某种程度上说是“官方”计划——真正的从业者是那些已经结束学业(或者常常是那些根本就不考虑学校教育)的人,因此你最好的方式是和那些以设计为谋生手段的富于创造性的人们联系。在学校中接受教育只是规划的一部分。融入设计实践氛围才能找到用武之地。

不要独来独往

我想你知道设计是某种共同努力,因此虽然你还在学校就读,也没有理由认为你不应和其他人一起共同展开实践工作。但是和别人一起做设计工作的真实利益还不止于此:它的乐趣更多。如果你还不能理解这个,那说明你还没有和别人一起做过设计工作。

什么活儿都要干

实干绝对是无可替代的,而任何与设计相关的领域中的实践经验总是无止境的。因此请不要在毕业后再花上六个月去找份好工作。而且,当然了,不要等到毕业时才去找你的头一份设计职位。你要在毕业前就尽你所能在你的简历中载入某些实务训练经历,锻炼你的思维能力和动手能力。这就是说一周一次到某处帮工,或者弄一份夏季实习的机会,做任何与设计有关的活儿。将来的雇主会更尊敬你,你会更有能力找到出路。

好,我的话说完了。一千字的建议。但还有更多的内容,那么按照传球的顺序,为什么不分享一下你本人的建议。不要害羞呀!

第 31 课 为何选择读研?

没有什么恰当的理由说非得读研不可,但是有些理由相对而言还是很实在的。

我需要它来继续我选定的职业生涯

显然就深入进行研究而言这是一个很实在的理由。某些职业生涯确实需要专业资格,比如说在大学里得到一个固定的教书职位。对设计实践来讲,一个研究生学位,虽然不是必备的,但在申请职位时将提供明显的优势,尤其在职位竞争相当激烈时。要调查一下你所感兴趣的工作领域中这样一个学位是否对你有必要或有帮助。

它能使我出人头地并找到一个好职位

这可能是大学生们选择读研时所提出的最为普遍的理由。调查一下你想进入的特别计划或研究领域,以探明未来的雇主们怎样从该院毕业生中选拔申请职位者。在某些情况下,一个较高级别的学位会强化就业前景。然而,在另一些情形下,较之更多的文凭,雇主们会对申请职位者所提供的出色的作品选辑、勾绘草图的技能以及工作经历更感兴趣。

我对设计研究确感兴趣

这对于获取更高学位来说是一个很有推动力的理由。虽然如此,还是需要对你的选择从长计议。你的选择当真适合你的长期就业打算吗?那并不是说你只应从与工作兴趣相关的方面来考虑研究生学习计划。所有深入的学习计划都能够使你发展那些能够得到雇主推崇的技能。设计研究要么涉及用户行为、认知科学、用户调查,要么涉及设计方法论。

我想为进入新的职业领域得到再教育

很多硕士生计划允许学生不具备设计方面的前期学位,这样就带来改换职位的一种途径。这可以得到设计学或美术学的硕士学位或资格凭证。伊利诺斯州理工学院的设计硕士学位就是最出名的一类可以用来改换职业生涯的研究计划。他们提供的一年期的基础课程安排正是针对那些没有学过设计的学生,而这些人希望在工业设计或传达设计领域中展开工作。虽然只凭职业经验更换工作也是可能的,但对于一位富有雄心的设计师来讲,基本设计技能方面的系统教学所提供的背景是有用的。

我不知道该做什么——而读研将给我时间来考虑

不管什么时候,听到这种理由对于就业顾问来讲不异于敲响警钟。以往的经验证明,多花两年或更多时间来做研究并不一定能够带来灵感!如果你以这种理由来选择读研,那么利用这段时间来研究何种倾向对你适合、何种技能你将具备,以及你将对职业做何种要求是很重要的。

我的教授/雇主/朋友建议我选择读研

这又是一个值得警醒的理由。有时候教授会向学生提供攻读研究生的机会,很可能有集资担保的附带条件。可以理解,这是很诱人的机会但不见得对你来说就是正确的选择。该研究计划与你的真实兴趣相吻合并且和你的长期职业目标相关吗?研究生学习可能是非常适当的选择,但是留在同一所大学是否正确,或者说有没有其他的研究机构对你想研究的领域来说更合适?完成更高学位的研究需要承担相当多的义务和极大的推动力,如果只因这一选择轻而易举就做出决定可能会在透彻地做好研究之前就产生问题。

我想成为一名专职教师

许多在职的专业人士也作为兼职教师进行设计教学。他们给课堂带来有价值的实战经验,继而带走五花八门的各式创意。不过如果你想成为一名专职教师,具备硕士学位是前提条件。就以往的历史而言,设计专业没有博士生培养计划而且很多拥有终身职位的教授只有文学学士学位,他们中绝大多数有美术学硕士或设计学硕士学位。如今,一个美术学硕士是担任大学职位最起码的要求,而且很多学校还征聘博士学位持有者。在这种情况下,你要就自己感兴趣的领域挑选最好的学校,理想的情况是那些学校允许你作为助教或辅助教员来获取教学经验。美术学硕士或等值的培养计划通常是两年期限,以研究开发或论文撰写为出发点。

我想进一步探索自己的创造能力

专业性质的学校所开列的研究生培养计划具备相当独立的研究安排和工作场所,提供单独的工作室和一对一性质的辅导,使你在两年期限内能够就自己选择的设计领域的方方面面进行探索。如果你想扩展和强化自己的艺术特质,这是选择更高层次研究的极好理由。

经济不景气,还是留在学校好

如果这是你申请读研的唯一理由,尤其是在你还在继续本科学业的情况下,它可能不会提供给你足够的动力来适应更高层次研究的严格要求。如果你知道自己迟早要读研,而且经济状况使你预先做出这样的决定,那么读研还是可行的选择。记住你的远期目标,因为很多研究生培养计划都是在有若干年的工作经历后方能体现其价值。从实际的方面讲,要考虑经济上的利害关系。从另一方面讲,如果你工作了相当的年限而被迫因经济状况而出局,那么研究生院是与设计界搭上关系,创建和强化自己的简历与作品选辑,同时和多种多样的有相同趣味的人们进行合作的最佳途径之一。

第 32 课 如何得到起步阶段的职位或者说实习机会

正在寻找那个大的转机、那道通往激动人心的设计世界的门路?请遵照我们的十步计划,你将踏上征程。

调查研究

1. 决定哪个国家和哪个城市你最愿意前往工作,决定哪家公司或哪位设计师你最愿意与之共同工作。

——参考书籍、杂志、网站并咨询同行的设计师和教授:他们想到哪儿去,想和谁一起工作?

2. 列出一张你要与之联系的含有至少十家不同公司和设计师的表格。

——将其排序(依照的标准诸如位置、项目的吸引力、在设计界的声誉、独具的特色、你能学到的技巧),这样你就能知道应该在哪方面作出最大努力。

3. 尽你所能找出有关你所选择的城市和设计师的一切。

——再说一遍,看看书籍和杂志之类,找到设计公司和设计师的联系信息,并与之联络。

联系

4. 撰写一封简明的介绍信,向公司和设计师说明:

你是谁;

你在哪儿就读或在哪儿工作;

你所从事的工作(求学、草图绘制人员,等等);

你为何要与他们联系(求得一个实习机会);

你为何要特别提出与他们联系(你觉得他们的设计作品最出色,他们在你所想涉入的领域中尤为突出);

你从与他们的合作中希望得到什么(对该领域的更好了解,等等);

你渴望在他们所在的城市中安顿下来(如果这适用的话);

你想学习而不是为了赚钱(也就是说你不必拿工资);

如果他们感兴趣如何与你联系(电子邮件地址、电话号码、住址)。

5. 附上你的作品样本!非常重要!

——幻灯片、彩色照片、彩色印刷品,甚至一份有着清晰图片的关于你的那些项目的影印

件或打印件就足够。

——如果你有特殊的技能或天分,比如素描、塑模或电脑操作,在你的样本中应予以强调。

——五到六张图片就足以使他们感兴趣,但如果你有上好的项目和图片的话就多发送一些。

6. 附上你的简历

——将其限制在一页纸的篇幅内。

——列出工作经历和所掌握的电脑程序。

7. 不要将这份小包裹弄得过于花哨! 不要花大量时间来装饰信笺抬头和挑选信封信纸。不要尝试用任何狂野的布局或特技来突出你的这份邮包。只要确保:

——清晰明了;

——短小精悍;

——图文并茂。

8. 打电话、发传真或写电子邮件给那家公司或那位设计师以求得联系人的姓名——那个负责招聘的人员——然后将你的包裹标明以引起他们的“关注”。

——将它发出去!

——即使那家公司说他们当时并不聘用职员,无论如何也要求得一个联系人的名字并把包裹发出去。

接下来

9. 将你的邮包发给列表中的设计单位之后:

——过一周左右,通过电话、传真或电子邮件与那些公司联系。

——确保与你发寄邮包的那个人直接对话。

——确保他们已收到你的包裹。问问他们是否对其有什么问题要问。问问他们是否还想多看些作品。

——如果他们有问题,给予答复;如果他们想看作品,再给他们多发送些。如果他们想要你去会面,就去吧!

——如果为了会面你得作长途旅行,试着在同期安排数个面试机会,并给你自己安排些时间去实地看看——让这次旅行尽可能有多重目标。

10. 大约每个月都要重复步骤 9(甚至每两周一次)直到让某人邀请你去面访。坚持就能胜利! 保持与那些公司的联系并随着你的作品越来越多,向他们发送尽可能多的作品。就这样做下去!

第 33 课 准备作品选辑的诀窍与建议

如今你有必要使你的作品选辑超凡脱俗。这儿是一份有关如何做和做些什么的总结。

一份杰出的作品选辑可以开启机会之门,而一份平庸的作品选辑则关闭机会之门。你的作品选辑往往是某个人在决定是否约见你之前所能看到的唯一东西,而且情况常常是你可能

无法在场亲自做出解释(尤其是网上作品展示)。所有出色的作品选辑都有其共同的基本品质,而相当数量的法则与技巧可以帮助你将自己的作品选辑由平均水准进阶到优秀等级。如果可能的话,你的作品选辑应该适于各类情形和各类人等,而且所有的作品选辑应该呈现创造力、技能、变通能力、想法和雄心。它应是这些方面的综合体,再加上某些“特色”,这就能让一位设计师出类拔萃。

选准类型

在准备作品选辑时并无单一的“正确”途径。不同的表达方式要适用于每个人、每种情形和每次访谈。你有必要了解你所创建的作品选辑属于哪种类型。它是用来进入学校,得到实习机会,找寻头一份工作还是第二个职位?每一种类型需要选择不同的项目。还要考虑你预备用哪种方式进行呈现。是网上作品展示、留档书册、一对一的面谈、非预约电话,还是别的什么?每种情况要求不同的媒介方式,因此你得花时间想想在每种场合将要展现些什么并做相应的准备。

相关技巧

在你的作品选辑中所采用的表现方式必须达到优秀水准。实际上,如果你的书册里满是漂亮的照片、渲染图、草图和完成的项目,你只是满足了当今那些设计师的最低程度的需求。你书册中的页面要显示你能够迅速有效地以职业方式进行综合理念的沟通。人们期望看到优秀、有趣味、花样翻新的成品。生动地处理比例、聚焦点和色彩将使你的作品胜人一筹。要努力运用你所选择的领域中的多种工具来传达你的技能水平。这可能包括以下所有或任一内容:若干软件程序,绘图技巧、色彩、写作、制作模型、产品创意技巧、制造/装配方面的知识、计算机辅助设计、三维建模,以及对于基础工程学的理解。

变通能力

你的作品选辑应该宣扬你有能力从事不同类型的项目。这将使评论者了解你头脑灵活,能够应付各种不同的局面。如果有可能,使用来自不同产品种类的样品,显示你对于多类媒介的精通,或者说明你对于多种工艺的体验。将多种学科进行综合通常是有趣的,显示了某种与各种类型的人打交道的主动性,这是又一项重要技能。要努力展示你对于项目从概念到产出这一过程的参与。这显示了某种全局设计观,对于大多数雇主来说是无价之宝。还要确保一系列技能的展示,包括草图、渲染、模型制作、产品成型、摄影、三维建模等。

雄心

一个有主动精神的设计师,能够解决多种问题,并且在项目中能够从始到终均可应付,对于任何一个团队来讲都是有价值的援助。你的作品选辑,附上一份书面简历,应当说明这些特性。自我驱动的项目就是很好的实例。如果可能,展示一些可供评估的由你构想和完成的方案,要一再重复,涵盖范围要广。说明你能够在有限的监督下工作。显示你能够产生创意——没有谁会找位需要别人照料的设计师。要努力用充满趣味变化的方案与实战来填充你的工作经历。

某些特色

如果你的作品选辑具备上述所列长项,祝贺你——你在和数以千计的其他渴望工作的设计师的竞争中可以应付自如。为了出人头地,在这一极富竞争性的领域中真正胜出,你需要别

具匠心。你的方案应该显示出建立在深刻的洞察力和理念化的基础上,表现出你从多个层次上来思考你的工作。你作品中丰富的内涵使人们得以深入探讨并反复欣赏你的方案。在技巧、规模、色彩方面富于变化的漂亮的组合使你的作品格外突出。如果你在某一领域,比如说排版,确保你的书册中的每一条目都能张扬这一优势,但不要过于唐突。你的作品的质量以及你的陈述比某种奇特的、别出心裁的,或者说戏耍式的表现方式更重要得多。请保持简洁,让作品本身说明问题。

这听起来像是某种令人畏缩的任务,但是在当今的设计界这就是现实。如果你抽出时间来回顾并挑选你的作品,经过深思熟虑将其汇编成册,你将在自己的职业生涯中为此多次受益。

第 34 课 设计专业的学生生活

——唐纳德·莱曼的日记

唐纳德·莱曼是纽约罗切斯特技术学院工业设计专业的学生。

本文由他每月撰写,用以表述他作为设计专业学生的思索,以及他在成为真正设计师的道路上的种种发现。

2001 年 8 月 31 日

我们这些小孩子又回到学校了,我觉得有必要对新同伴们高叫一声:大一新生。是啊,终于逃离了高中生活的控制,大多数人脱离了父母的住宅,生活在一个大圈子里。但是为这种自由得付出不小的代价。就我而言,我一年要付两万五千美元,啊哟!

最起码的估计是四年下来得花十万美元。

在大一学年的头一周,我的教授基姆·谢尔曼,就我们付出的花费作了一番解说。他将四年的学费与一辆同样价值十万美元的豪华跑车作了比较。他的说法是:“你可以将这些钱花在一辆跑车上,但你们来到这儿。你们打算从这些钱中收益些什么?现在每个人花费的钱是一样的,但是等从这儿出去的时候,有人成为拔尖的设计师,有人则达不到那个高度。”

“当然,有人会在制图方面比较出众,有人善于出高明的点子,还有的人擅长推销产品。最终谁将为某个设计师的优劣负责呢?是你们。别人无法促使你向教师提出有益于提高理解力的问题,如果你没有花费额外的时间来完成达到预期水平的作品,你也无法指责别人。”

“你们为自己的前途负责。你将决定这笔钱花得值得不值得。当你离校时,你是希望成为大师级的人物呢还是庸碌之辈?”

2001 年 10 月 16 日

我现在是一个工业设计师了。至少有几分这种感觉。

不管怎么说,成为工业设计专业的学生有五个星期了。等进入到大二学年时,将完成所有大一时期的基础课程,开始真正的设计教程。

我们学院实行的是一学年四个学期的制度,也就是说,一年中将有三个学期是持续达十周。这个学期,我的专业课程将是效果图绘制和模型制作。

效果图绘制是当你还处在设计初级阶段时,如何用一些基本手法通过美妙的图形来获取产品的真实感受。目前为止我们所做的物件都呈盒状的外观,十分简单,洗衣机、烤箱、复印机、书桌,等等。没什么值得大事渲染的,但依然相当有趣。

模型制作嘛,正如听起来的那样,就是做模型。这项课程包含的内容,我和我的朋友称作“恰如其分”。所谓“恰如其分”,也就是针对严格的定义做出预想的模型。它们实际上并不是现有任何物件的模型,只是种种拼凑在一起的形体。其目的在于学会如何制作不同类型的半径、斜边、接缝,获取与此相关的各种工具的使用方法。

这些都相当简单,易于理解。我在头脑中对所有设计的物件有清晰的想法,要是我的手能做出我所想的就好了。尽管我在以前用泡沫塑料做过造型,我却从没有如此精确地切割和上漆。有点受挫。事情弄糟了。

幸运的是,我们得到鼓励说可以重做。做第二道时,我发现事情变得容易、快速,也要好得多。令人惊奇的是,再做新的项目时,本来应该更难,却在第一次做时就显得容易、快速,看起来不错。

一切又纳入正轨,万事大吉,我又重新筹划着如何扬名立万。

2002 年 1 月 18 日

草图、草图、草图、草图。当你对此感到厌倦时,休息十分钟,接着再来。

可以确凿地说,我正在学习学院生涯中最重要的课程之一,概念设计草图。我们学校的这门课程将教会你快速地用草图来勾画出相关的概念,甚至操作方法,使所有人明白你的想法。

这项技巧的重要性在我的头脑中一再被强调。

“草图是你们所需要的最重要的技巧。”

“美国工业设计协会说勾画草图是你们需要掌握的重要技巧之一。”

“少说,多勾。”

我知道有些人会说,“哎呀,我有 Maya, Rhino, Solidworks 等软件可以绘出漂亮的图,我不需要学习如何来绘图。”而我被告知,这是错的。这种想法的错误在于,如果我们依赖电脑,将付出牺牲肢体的代价。

如果你回过头来读读我十月份的日记,你会发现罗切斯特技术学院在第二学年的计划是建立在技能培养的基础之上的。这使我找到感觉。如果你知道如何勾勒草图,制作模型,并在电脑上工作过一阵子,而且所有这些你都能很好地应付的话,当你真的做某项设计时就没有阻碍了。

总而言之,我得说事情进展得很好。最后一学期我没有碰到什么障碍,而这一学期又是这样有意思。但是,你得见谅,十分钟的休息时间到了。

2002 年 3 月 17 日

“首先,假设建筑设计师不是个搞建筑的,而是位绅士;其次呢,假设营造商不懂建筑,而只

是个商人；再次，假设营造商手下的工作人员担负不了智能方面的职责，尽管他身居要职并且有相当的技术方面的经验，但是如果没有具体的尺度和精确的指向，你就无法相信他能做成什么事儿。总的来说完全没有顾及人的需要。那么结果可想而知，当然只有很少人注意到这一事实——死板且使人憎恶的建筑随处可见。”

——建筑与家具设计师乔治·内尔森

“我的教师今天在课堂上谈到了工业设计师。他说，‘你们这些家伙太顾及审美性了’。也就是说，我们考虑零部件的位置是为了保证产品的组装，而你们这些家伙却抱怨，说很难看。从根本上讲，你们这些家伙大大增加了工作的难度。”

——学工程的大二学生乔恩·摩尔

设计是改变世界的途径。它使人们的生活丰富多彩，使物品更简洁，更易于使用，更有趣，更令人满意。

那么工程师们又是怎样呢？

在设计师眼中往往对工程师有一种误解，即认为他们都是些讨厌的人，他们坐在某个角落里，解决着数学方面的问题，算计着怎样使处理器在来年速度更快，或者某个部件更便宜。他们才不在乎使用者的感受哩。忘了审美性吧。

从他们的角度看来，我们恰恰相反。我们使物件看起来更漂亮，我们想达到某种效果。这就是艺术，噢嘴。

我们设计师不应该对工程师有不明智的判断。我们真的相信工程师对产品的易用性一点都不考虑？他们一点儿都不在乎产品的外观美？

也许我们惯于认为过多的注意力放到了更快更强而不是更佳和更有价值上吧。而工程师们则认为我们中的某些人应该放弃高高在上的设计师架子和基于空想的产品，它们看起来更漂亮，但付出的代价过大。

我们没必要坐在一边咕咕叽叽或者各立门户，在价值观方面让我们尊重别人，也许他们有一套信念吧。

“工程师，怪家伙！”

“搞艺术的，蠢货！”

只有叹息了。

2002年4月27日

我到学院读书是为了设计自己的 iMac 电脑。它是我钟情的设计。它富于变革性，是前所未有的，是每个人都在谈论的。它改变了人们对于电脑的看法。

它是促成我学习工业设计的因素之一，但并不是因为这个设计本身很了不起，而是因为它使工业设计为公众所瞩目。就我个人而言，在阅读了一篇有关乔纳森·伊夫如何用他的“复兴式的柔软样式”帮助了苹果公司的文章以前，我对工业设计也是所知甚少。iMac 电脑并非凭空产生的，它的确是被人设计出来的。

意识到这一点对我很重要。如果你想想人们习以为常的各种事物：汽车是怎样工作的，食

物从哪里来的,诸如此类。想想你试图对之解释何谓工业设计的那些人,他们脸上的表情如此惊诧,因为在你叙说之前,他们从来就不会去多想。

对我来说,工业设计也是同样的,直到我发现隐藏其后的设计者。它成为我力所能及的事业,它使我沉溺其中。

苹果公司的所作所为进一步使我相信我应该在这一行中立足。我反复读过保罗·昆克尔所写的《苹果设计》一书。(你知道吗,最早的 iMac 电脑并不是青蛙设计公司制作的,而是由杰瑞·曼罗克和特尼·欧亚玛设计的? 斯蒂夫·乔布斯本人也列入设计专利者之中,因为他扮演了一个施加影响力的角色)我开始在房间中悬挂苹果公司散发的小张的产品介绍单。我卧室的墙壁因此看起来像半透明的屏障,直到他们继之推出银色和白色的方案。

因此,我满怀雄心壮志来到学院,打算在四年之后为苹果公司效力,成为改变世界的队伍中的一员。

第 35 课 如果客户有好的品位

如果你曾在古根海姆现代艺术博物馆中浏览过作品,你或许会深感好的品位真的是因人而异。我这样说是因为,某人在某处找到一节木头(从字面上讲,只是一节木头),裹上一段绒绳,然后美其名曰“六月的傍晚”,很富内涵且有艺术韵味。同样,我可以认为,在其他某个地方,那位因创造了这个“六月的傍晚”而获取巨额酬金的艺术家,正坐在他的阁楼里乐不可支。

就艺术而言,谁能给好品位下一个明确的定义? 我曾经和一位高级别的 RSMAS(这是一个巨大的艺术家圈子,其成员身着黑衣,常戴太阳镜,坐在黑暗的充满烟雾的咖啡座里消磨时光)成员争论过。总之,按她的说法,任何人提及的任何事物,不管它是什么,都是艺术,都是艺术。也就是说,压瘪的啤酒罐、消防水龙头、丢弃的橘子皮,一切都构成艺术,看你怎么定义了。

至少,在艺术领域,这就是品位要介入的地方。假设我的朋友是对的。也就是说,所有的素材或设计作品,仅仅因为其存在就纳入艺术的范畴,那么品位将确定哪些受欢迎并且/或者值大价钱。如果平面设计人员不是反复多次地遭遇客户的下述古怪行为的话,这个特别的话题也就没多少意义了。

请想想如下情景:某个客户雇用你设计一份新的印刷手册,要求你拿出三份不同的方案。其中的两份是你近年来的得意之作——这样的作品使你能想起,当年你为什么撇开母亲期望你从医的唠叨,将从事设计放在了首位。而第三份呢,相对来讲较次,是最后几分钟里塞进去用以衬托前两份方案是何等出色(这是老资格的平面设计人员的惯用伎俩)的。

在新客户面前呈现作品的时刻到了。你卖力地展示前两份作品,然后用顺便的口吻,不怎么情愿地展示第三份方案。你知道结局是怎样的吧:客户从椅子上跳起来,出神地指着那份拙劣的方案,叫着:“就是它了,就是这个。”

那么,我们该如何应付我们的衣食父母的拙劣品位? 以下就是头一条:

记住,确实是客户在养活我们

在合理的前提下,为艺术而艺术是好事情。在你卧室的墙上涂饰,或者在画布上涂抹,或者在街角售卖你的作品,这都可以随你的高兴。怎样都行,做吧,发狂吧。可是商业美术是预先有合同限制的,是出于客户自己的目的,也就不再是艺术,而是产品。平面设计人员过于频繁地想在艺术性上达到某一极端,因此实际上是出于自己的审美趣味在作设计。

客户利用设计人员的服务来赢取他们自己的顾客。那也意味着,过于艺术化的设计会做得过火。不同的市场对不同的设计有不同的反应。对于带主观性的受众来讲,为艺术而艺术是好事,但《人物》杂志或其他一些刊物的读者很难做到主观定位。他们对广告的反应较之,比如说,《福布斯》杂志的读者,就不一样。

提出一次建议然后退让

设计者不是唯唯诺诺的人。毕竟,我们受雇是由于我们的创造能力。如果某个客户提出某个建议,你知道并不对,你就该告诉他们,讲出你的想法是好的。客户常常忘记他们的市场定位是什么,而只想让设计对他们个人的口味。设计者的职责就是提供合理的建议,以吸引市场需求,并在优良品位方面发挥审美效应。正如提供专家意见同等重要的是,设计人员应知道如何把握退让的时机。毕竟,最终的作品属于客户。提出意见,但如果客户一旦做出拙劣的决定,那就接受它。

提出建议的方式要让客户感觉是他们自己做出的

语言是设计以及设计才能的一部分。如果设计人员认为在与客户打交道时,一定程度的心理学并无必要,那么他从业的时间一定不太长。当你知道客户提出的变更要求很拙劣时,很容易令人急躁。很多设计者对变更自己的作品非常在乎,这样往往会使商业礼节让位于下意识的粗鲁举动。

记住,客户也有需要安抚的自负心理

如果做得巧妙,有时候你可以使客户确信你想出的好点子实际上是他们自己想出的。打个比方说,不说“我们应该在这儿用蓝色”,而是说“在这块地方用某种深色,可能与你们的标志上的灰色更般配”。如果你花足够的时间引导他们,他们会自己提出“用蓝色调试试看”。

签字画押

如果客户提出的建议你不得不遵守,请他们写份书面声明,以确认事情发展的方向是由他们自己决定的,你不对任何因之产生的负面结果负责。

另弄一份作品选辑

当别的手段都失效,保留你确实好的作品并将它们放入用于展示的另一份选辑中。这样你在给别人看时就不用作种种声明了。没有比在陈述介绍时说“呃,我作了这个设计,可是客户非要我们用这种色彩,这样就没法表达出我所要的效果”这类话更糟的了。

主观性是个好东西,它允许所有的人都立于不败。作为设计人员,我们知道事情就是这样。品位,就是完全不同的事情了。但是只有极少的客户具备高品位这一事实,却很少在设计学校中提及。因此,如果下次你给某个客户做了份手册,尽管你本想将它列入你个人的设计史

册,但最终结果是它看起来可以在非艺术家的艺术博物馆里与压瘪的啤酒罐、消防水龙头、丢弃的橘子皮放在一起,你也不要感到惊奇。

记住:如果客户有好的品位,他们自己就可以当设计师了。有时候需要耐心以免刺痛你的衣食父母。

第 36 课 设计的维度

近几年来,设计越来越被多地看作一个用来产生变革的工具。通过很多人的工作,包括像罗格·马丁和迪姆·布朗这样的思潮引领者,设计已经成为至关重要的程序,成为超越常规的思维方式,并为寻求和创造解决方案指出了方向。不论喜欢还是不喜欢,企业领导人、设计师和非设计师都在不断探讨作为革新途径的设计思维方式。尽管设计思维方式并不能替代好的设计,正如 Core77 网站的专栏作家海伦·沃尔特斯所明确指出的,但是我们确实看到关于“设计”一词的描述已涵盖越来越广阔的范围。设计概念的延展体现在 Core77 网站即将来临的设计大奖赛中,它包括传统类别——网页设计、交互设计、平面设计、室内设计、交通设计、服务设施设计;也包括新兴门类,比如战略调研、社会效应和设计教育。所有这些会谈、书籍、文章等等,共同询问一个问题:“什么是设计?”

这实际上是最喜欢的一个问题。我不知道别人如何,但我发现设计定义的延展实在令人激动。我常说,“别称我为设计师,除非你改变设计的定义。”当我还在求学的时候,工业设计,对大多数人来说,依然限于谷物包装盒和烤箱之类。但我知道,设计作为解决问题的方法和程序,其应用范围远不止此。别误会,烤箱和谷物盒是必需品,如果设计得好,它们能给无数人增添愉悦并提升生产力。但是,我内心里就是觉得,设计能够做到、应该做到、而且也真的做到了,超出这个范围。所以,我极为欣慰的是,那些我所尊敬的人们终于声言:“是的,设计的范围更广泛,它有着丰富的内涵。”

但是我周围的人们未必领悟到这点。当我称自己是设计师时,他们要么请我给他们设计一个网站,要么,一旦我解释什么是工业设计,他们只是半开玩笑地要求我给他们设计一个闹钟。作为一个设计教育者,我将产品或者设施的设计看作学习设计方法的手段。老实说,我对怎样学会思考更感兴趣,远甚于关心他们的效果图或者模型做得怎样。为表明这点,我只能在比目前设计界所探讨的范围更加广阔的领域内来描述什么是设计。我所用来解释观点的基本结构是所谓“设计的维度”,它看起来能够引起人们的共鸣。大概情形是这样:

二维的设计:在二维平面内展开,包括图形图像设计。

三维的设计:在三维空间中以产品设计的形式展开。

四维的设计:当你将人的因素添加进来时,将展开系统、服务设施和使用体验的设计。

五维的设计:当设计应用伴随着时间的推移,将会展开第五维的策略谋划设计。

视觉形象和范例能帮助说明问题,下面这个图表就是用阿迪达斯的例子来具体说明设计的维度,其中第四维度的设计就是运用电脑技术来设计交互式商店,而第五维设计是运用设计思维来确定该品牌的长期发展战略。

这样的描述通常会伴随着有关设计程序以及各维度的设计之间如何衔接的讨论。但是我非常高兴地看到,当我进行这些描述时,非营利性网上社区的同仁们纷纷留言,他们表示赞同并感到消除了某些困惑,他们对设计的理解有了飞跃,他们领悟到我到底在说些什么。当然啦,我们可以拿掉这个例子并就各维度的设计所涉及的具体内容来费时费力地争论一番,但很关键的是,这一基本构架能帮助人们在极短的时间内理解设计所涵盖的更为广阔的领域。

现在你可以问问自己,“为什么向那些尚未领会的人作关于设计的描述是如此重要?”这也正如迪姆·布朗近来谈论到的,“当设计从设计师的手中解脱出来并被交付到每一个人手中时,它也许会产生最大的效应。”为响应布朗的挑战,我们需要用一些手法来描述设计。仅仅通过将设计是什么说清楚,我们就能够不断揭示真相并将设计普及开来。我的期望是,“设计的维度”这篇文章能够成为朝此趋势迈进的一小步。

参 考 答 案

Lesson 1 William Morris

1. B 2. C 3. B 4. A

Lesson 2 Arts & Crafts Style

1. 许多寻求自我完善的人们在工艺美术运动中得到启示。这一运动从整体上强调实用的、创造性的作品对于个人和社会的重要性。“简单生活”、“回归土地”和自给自足的理念是其指导思想的一部分正如它们也曾是围绕健康饮食和着装改革所展开的话题。

2. 工艺教育是工艺美术运动的一份重要遗产。这一运动强调创造性的重要,但同时也鼓励个人从实践经验中求知。从20世纪早期开始,这一运动就倡导在初级学校中展开刺绣和书法的教学。在中等学校、艺术院校和师资培训中展开的工艺教学在很大程度上受到该运动所提出的“动手”实践方法的影响,同时由诸如德瑞艾达公司所提供的工艺手册和相关原料也为很多个人提供了对于工艺美术的第一手经验。

Lesson 4 Bauhaus, The New Man—The New Technique

1. F 2. F 3. T 4. F 5. T 6. T

Lesson 6 Workshops in Bauhaus

1. B 2. C 3. A 4. B

Lesson 9 Design makes the difference

传统的头盔设计主要致力于空气动力学和强制对流(冷却穿过头盔的气流),而减轻头盔重量的努力似乎走到尽头,大多数新头盔的减重量仅在六至九盎司间变动。就这项运动的性质而言,空气动力因素对山地车影响不大(尤其是绝大多数使用者并不是为了参赛)——大部分的时间花在(甚至是扛着车)慢慢沿山而上,而不是快速下行的过程中。传统的头盔着力于创建通道以使空气穿过头盔前部,从头顶而过,然后从后部出去。这在很大程度上要求头部尽量保持静止不动的状态,更符合公路行驶的特点。设计中存在的问题

就是如何应付山路行驶的不同状况,同时使头盔具备保护性能、轻巧而凉爽。

Lesson 10 Susan Kare : The Designer Who Made the Mac Smile

1. T 2. F 3. F 4. T

Lesson 11 Rethinking Post Cards

1. T 2. F 3. T 4. T

Lesson 12 Integrated Branding

1. T 2. F 3. T 4. T

Lesson 16 Successful Store Design

购物中心是为购物的大众和零售行业提供做生意的场所。千百年来,这些场地及其空间在不断演进,反映着整个社会的变化,包括其产品及传送系统。“二战”之后,重大的、有步骤的社会变革极大地改变了购物中心的设计。更富裕的中产阶级迁入不断涌现的城郊居住区,并且像对待自身的一部分那样依赖汽车。结果就是典型的封闭式商场以及只有汽车才能进入的位于城郊的狭长商业街区的发展。

未来的购物中心将更多地被看作灵活的商业企业,与许多其他的产品传送和娱乐体系相适应、相竞争,而不是一个相对来讲没有什么变化的不动产。但对于不动产而言方位仍是一个关键,购物中心的设计、规划和营销将同等重要。这样,为吸引有支付能力的顾客,未来购物中心的设计将反映未来顾客的需求:有竞争力的价格、提供便利、娱乐,兼具综合性和刺激性的更高水准的服务。

Lesson 17 Safari Style

要打造非洲风情的安乐居,你不妨从一张坚固的木制床头板或者床架开始。有着动物纹样的床上用品比如床裙、床罩、枕套或被褥可以添加韵味。最后是在床上支起浪漫的白色或象牙色蚊帐,这会有一种异国的、优雅的氛围。舍瓦丽风格的小物件以及墙面装饰会给相应主题的卧室增添许多趣味和魔力。去找些非洲的手工艺品,例如部落面具,木雕、盾牌、陶器、鼓、织毯、篮子,等等。新鲜的花朵或者盆栽的兰花会给惬意的环境带来柔媚的色彩与芬芳。

Lesson 18 A Servant of Wood

1. 这位艺术家采用涂刷精美的红松木条,将一张方桌的外形变得流畅平滑。多种审美趣味的叠加使这件既实用又美观的设计非常富于吸引力。它会极其妥帖地与各种室内环境相匹配。

2. 这个造型独特的展示架一直是我们最受欢迎的物件之一。流畅的线条加上微妙的弯曲,赋予它一种异想天开的感觉。非常适合于书籍、收藏品及其他各种宝物的展示。可以按所需规格定制。

Lesson 20 Textile Design

纺织图案设计师的工作可能包括:

- 1) 与客户保持联络,并准确地转达客户的想法与需求。

- 2) 与营销人员、采购人员、技术人员以及设计同伴保持沟通。
- 3) 考虑图案将如何被使用以及所需的性能。
- 4) 研究特种图案和商业图案所需材质的特性。
- 5) 从事理念与创意的开发。
- 6) 运用色彩和纹理进行实验。
- 7) 提供设计理念、草图和样品以向客户展示。
- 8) 运用电脑辅助设计软件进行设计。
- 9) 验收已完成的项目样品。
- 10) 在规定期限和预算范围以内工作。
- 11) 紧跟时尚和潮流,适应新的设计与生产方法。
- 12) 参与贸易展示会。

Lesson 21 Costume and Fashion-Clothing in sixteenth century

绘图是创意开发的关键工具,是进行交流的最为简便的手段。内容丰富、资讯齐全的设计需要具备如下条件:

良好的观察能力。

对于人体结构的领悟能力。

对于织物被人体穿着后的效果有领悟力。

对于人体活动状态的领悟能力。

对服装结构潜在的可能性具有领悟力。

对个别织物性能有理解力(或具有通过取样来尝试某种新织物的能力)。

Lesson 22 Fashion and Art

如果你有照顾婴幼儿的实际经验,那么设计童装就容易得多了:给他们穿戴、换尿布、保持帽子鞋袜的合体,看他们的衣裳逐渐变得短小。为了作设计而去生孩子当然不现实,那么除此之外的最佳办法是什么?调研是非常重要的,提一些恰当的问题,比如说,关于衣裳的合体,如何在不给小婴儿脱光衣服的情况下做到轻松地换尿布,如何设计实用的装束以经得住在软硬地板上爬来爬去,怎么使布料反复洗涤而不磨损,等等。找父母或有孩子的亲戚打听打听,或参观游乐园以及托儿所(得先打电话征得同意!)

Lesson 24 Handy Hints for Web Designers

1. F 2. F 3. T 4. F

Lesson 28 Graphics file formats

1. F 2. T 3. T 4. F

Lesson 31 Why Grad School?

1. 设计师是有着创造欲望的人。他们将实用知识与艺术才能相结合,将抽象的理念转为直观的设计——包括我们购买的货物、穿着的服饰、使用的网站、阅读的出版物以及居住的生活、办公空间。设计师通常在特殊的设计领域各有擅长,如汽车、工业和医疗器械、家用器具、服装和纺织品、印刷装帧、网站、图标、标志、电影或电视广告、家居或办公室内构建、商品展示,或者电影电视与戏剧的布景。

2. 展开一个新设计或更改某个现有设计的第一步就是决定客户需求、设计本身所能达到的功能极限,以及它对消费者或使用者的吸引力。当创建一个设计时,设计师往往从研究那些有待改进的设计的特性入手,比如尺寸、形状、重量、色彩、所用的材质、造价、方便度、合适度和安全度。

Lesson 32 How to Get an Entry Level Job or Internship

工作条件和场所是有所变化的。受聘于制造企业、大公司或设计事务所的设计师通常在明亮舒适的环境下工作固定的时数。在较小的设计咨询公司中工作的设计师或者自由设计师,通常在一份合同,或者说是零活的基础上工作。他们频繁地调整自己的工作日来适应客户的进度表和最后期限,有必要时在晚上或周末时间与客户会面。设计顾问和自聘设计师往往工作时间更长,工作环境更小、更拥挤。

Lesson 33 Portfolio Preparation Tips and Suggestions

领取薪酬的设计师,依据各自专业的不同,工作在各种不同的行业。比如说,平面设计师主要从事于专门的设计服务机构,报纸、期刊、书籍和名录的发行机构,广告业及相关服务机构。商品展示及橱窗设计师广泛分布于零售与批发行业。室内设计师通常在专职设计机构中或者家具店中工作。大多数的商业与工业设计师受聘于制造业、建筑业、工程业及相关机构。时尚设计师通常在服装制造业或服装、布匹与饰品批发机构中工作。布景与展览设计师主要为表演艺术公司、影视行业和视听传播业工作。

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